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The Etude

A MONTHLY JOURNAL FOR THE MUSICIAN, THE MUSIC STUDENT, AND ALL MUSIC LOVERS.

Edited by JAMES FRANCIS COOKE

Assistant Editor, EDWARD ELLSWORTH HIPSHER

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The World of Music

Magnificent Franz Liszt Mausoleum be built at Budapest and the ashes of reat Hungarian pianist and composer are removed there from Bayreuth. A comee has been appointed by the Academy of c to carry out this purpose.

hen Arturo Toscanini comes to conten concerts of the New York Philharc Orchestra next winter, he will be the Italian to have led this organization in ighty-three years of existence. However, well known to New York through his years of conducting at the Metropolitan a House.

la Bartok, the eminent Hungarian oser, will be an American visitor for the ng musical season.

lix Salmond will locate in Philadelas first violoncellist of the Philadelphia bony Orchestra.

and Opera for Cleveland, Ohio, no terrors. In spite of a heavy deficit he recent visit of the Metropolitan Opera pany, the committee in charge promptly acted for a return engagement.

r the First Time at the Opéra ique, of Paris, an American created a rôle when William Martin sang the part *illipe* in the new one-act work "Poeme du " and with reported success.

rry T. Burleigh, eminent colored r and composer, received on May 9 a nonial in the form of an inscribed parchbound in gold-tooled leather, in comration of his twenty-five years of service e choir of the Temple Emanu-El of New

orence Austral, who came to America ially to fill the place of leading soprano e Cincinnati May Musical Festival, "took udience by storm," as "a new star in the al firmament."

re Than One Thousand Musical ts of the concert-hall type were given w York during the past season. There also two hundred and twenty programs mphony orchestras and one hundred and ty-six performances by the Metropolitan Company.

izes of $300, $150 and $850 are d by the Westminster Choir Association, yton, Ohio, for choral compositions suitfor a Protestant choir. Full particulars the chairman of the board, Mrs. H. E. tt, Callahan Bank Building, Dayton,

dre Caplet, eminent French composer onductor, died at Paris, April 24, primarthe result of gases inhaled during action e World War. As he was just in the of life, his loss is a severe blow to musical achievements. M. Caplet was e time conductor of the Boston Grand Company.

Women Composers' Festival of programs was held in connection with nvention of the League of American omen, at Washington, during the last of April.

Beethoven "Wedding Song" has recently discovered by the archivist of kopf and Härtel in Leipsig. It is supto be the one written in 1819 for the ng of Nanni, youngest daughter of natasio de Rio, the manuscript of which resented by Beethoven to the bride, but ward stolen, together with letters, which mposer had written to Giannatasio.

hn Adams Hugo, whose opera, "The le Dancer," had its first production by Metropolitan Opera Company, March 12, has been awarded the Bispham rial Medal by the American Opera So of Chicago.

litzer Traveling Scholarships of 0 each have been won by the young sers, Leopold Mannes, of New York, and as Moore, of Cleveland, Ohio.

hn J. Hattstaedt will soon begin his th year as head of the American Contory of Music of Chicago, of which he e founder.

Siegfried Wagner's comic opera, "Der Kobald," had its première at Darmstadt on April 11, but, according to reports, "was distinctly not a success."

Edward Johnson, American tenor, has been invited to interpret the part of *Pelléas* in the revival of the Debussy "Pelléas et Melisande" at La Scala of Milan.

The International Society of Contemporary Music has been invited to hold its next annual festival at Cincinnati, in May, 1926. A guarantee of expenses of twenty-five European delegates, to the United States and for the week of the festival, as well as the services of the Cincinnati Symphony Orchestra, Fritz Reiner, conductor, accompany the invitation.

The Annual Mozart Festival at Salzburg will be held again this year, under the direction of Dr. Karl Muck, Max Reinhardt, Franz Schalk and Bruno Walter. Three orchestral concerts will be given by the Vienna Philharmonic Society; Mozart's "Le Nozze di Figaro" and "Don Giovanni" will be given at the Municipal Opera House; and there will be three concerts of chamber music in the Mozart Hall.

Ten Rehearsals of American Compositions by the State Symphony Orchestra, with Dohnanyi and Casella sharing equally as conductors, will be given in New York next season, under the auspices of the National Music League. Not open to the public, these rehearsals by a first-class ensemble under the leadership of men eminent as conductors, will enable composers to study their own works under favorable conditions, and should be a great stimulus to the production of orchestral creations.

Ignace Paderewski will again visit America for a tour of seventy-five concerts, beginning early in November and ending some time in April.

National Music Week was this year celebrated by more than one thousand communities of the United States and dependencies, including observances in Alaska, the Virgin, Philippine and Hawaiian Islands, the Canal Zone and Porto Rico. Many inquiries were received at headquarters from England, Japan and Canada, where the movement is rapidly spreading.

The MacDowell Association has initiated a campaign to raise Three Hundred Thousand Dollars as an endowment fund to insure the permanency of the Peterboro Colony.

Wilhelm Gericke, former conductor of the Boston Symphony Orchestra, and since 1906 a resident of Vienna, recently celebrated his eightieth birthday. Mr. Gericke is still full of vitality, though a collaborator of Wagner, Liszt, Verdi, Rubinstein, Brahms and Goldmark.

A "National Opera Trust" has been organized in London, with the Marquis of Londonderry at the head of the movement. Its deed of trust provides that the income of the trust shall be applied "to aid, advance, further extend and develop, and to stimulate public knowledge of, and interest in, the production and performance in public of grand opera in English throughout Great Britain and Ireland and the British Dominions."

The Spartanburg (S. C.) Music Festival was held on May 6-8, this being its thirtieth anniversary. The "Messiah" and "Martha" were the principal choral offerings, with F. W. Wodell conducting, and prominent soloists. Rosa Ponselle and Mario Chamlee appeared in the final concert; and Thaddeus Rich and Ossip Gabrilowitsch each conducted an orchestral program.

Real Municipal Opera is promised for New York in August, when several performances are planned for Ebbet's Field, under the direction of Josiah Zuro. "Aida," "Faust," "Cavalleria Rusticana" and "I Pagliacci" are to be given.

The "Corporazione delle Nuove Musiche" (Corporation of New Music) is a recent organization in Rome for the purpose of introducing to the public the works of new and deserving composers. Alfredo Casella is the leader of the society.

To Improve United States Army Bands is the purpose of a bill introduced in the closing days of the last Congress, by Representative Burdick, of Rhode Island.

The Memory of the Late John Singer Sargent, eminent American painter, was honored at the last pair of April concerts of the Boston Symphony Orchestra, when the audience stood while Serge Koussevitsky conducted *Siegfried's Funeral March* from "Götterdämmerung."

The Tercentenary of Orlando Gibbons' Death was celebrated in England on June 5. The choir of the Chapel Royal journeyed to Canterbury to take part with the Cathedral choir in a specially arranged evensong. In recent years there has been in England a great revival of the music of Gibbons, Byrd and their contemporaries.

The Washington State Music Teachers' Association held its tenth annual convention at Wenatchee, beginning April 13. A program of unusual interest showed that music is advancing rapidly in the Northwest.

Sandor Harmati, whose String Quartet was awarded recently the Philadelphia Chamber Music Association prize, and whose symphony won the Pulitzer prize last year, has been engaged to conduct a twenty-four weeks' season of the Omaha Symphony Orchestra of seventy players.

Ninety Established Music Festivals are held in the various cities of the United States during the year, according to statistics recently compiled.

The Philadelphia Orchestra, with Leopold Stokowski conducting, will make a tour of Europe in the spring of 1926, appearing in at least London, Berlin, Paris and The Hague. Mr. Edward Bok is sponsor of the enterprise.

Arthur Honegger will visit America next season. He will be present when The Friends of Music present his oratorio, "Le Roi David," in its first American performance outside of the regular series of ten Town Hall concerts.

A New Municipal Organ and Organist are to be the latest musical additions to Dallas, Texas. The organ is to be installed in the Fair Park Auditorium, which has a seating capacity of 5,500.

The Brooklyn Sängerbund, of two hundred and fifty male singers, and the Badisch Harmonie Society, of two hundred members, of New York, sailed on May 16 for concert appearances in Germany. The Arion Musical Society, of some two hundred and fifty voices, will leave in July for the same purpose.

The National Music League met on April 24, in the Fellowship Room of the Park Avenue Baptist Church, of New York, to outline plans for extending the scope of its work. Edward Johnson, Metropolitan opera tenor, spoke for the artists, John Powell for composers, Rubin Goldmark for teachers, Mrs. Harold V. Milligan, chairman of the New York State Federation of Music Clubs, for the clubs; and other prominent speakers aided in the discussion.

An Endowment of $300,000 for the Choir School of St. Thomas' Episcopal Church, Fifth Avenue and Fifty-third Street, New York, has been provided by Mr. Charles Steele, of J. P. Morgan & Co., a church music lover. Two years ago he equipped a home for the school at an expense of $200,000. T. Tertius Noble is organist and choirmaster of the church.

The Hollywood Bowl Orchestral Series will this summer assemble a constellation of conductors of the first magnitude, including Leopold Stokowski, Fritz Reiner, Sir Henry Wood and Rudolph Ganz. Howard Hanson and Ethel Leginska will make guest appearances to lead their own compositions.

The San Carlo Opera Company management announces that for the next season "Faust" and "Hansel and Gretel" and probably other works will be performed in English—at least one performance in the vernacular to be given each week.

Mme. Luisa Tetrazzini has announced a concert tour of the United States, Canada, Mexico, and probably Cuba, for next season.

The Cincinnati May Musical Festival, "the most famous of American music gatherings," again has taken its place in history. Once proudly "The Queen City" of the West, the City of Cincinnati may have been greatly dwarfed by the commercial growth of other centers; but she still retains her proud position as a city of culture and art.

(Continued on page 523)

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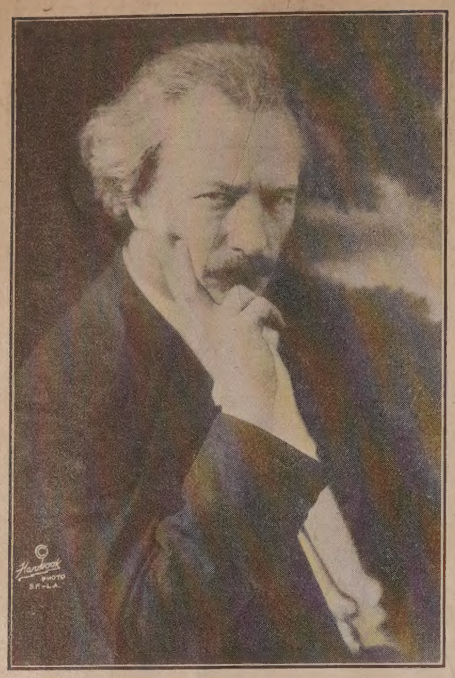

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THE ETUDE

JULY, 1925 . Single Copies 25 Cents VOL. XLIII, No. 7

The Turning Tides

RESPECT and gratitude are the virtues of the dutiful child. Let us never forget our natural debt to the heritages of art and culture which we have received from our motherlands in the old world.

Because we are not ungrateful for our ancestry is, however, no reason why we should at this remarkable stage of our musical progress be ignored.

Only a few years ago it was necessary for the young artist who desired to gain the interest of the American concertgoer to spend time and money in securing a training abroad. The stamp of European success was absolutely necessary to make a reputation come up to the American gold standard. Press notices from Paris, London, Berlin or Rome were the only kind of advertising that could wake the somnolent dollar and lead it to the box office window.

Now we witness a phenomenon. Such a young American as Reinald Werrenrath goes to London and wins great success without European background. More than this he did it after he had had years of success in America.

Mme. Amelita Galli-Curci, became an American citizen long before she essayed her London debut; possibly the most sensational English singing success since the heyday of Patti.

Recently we have been surprised to read in the front page advertisements of the *Daily Telegraph* notices of the London performance of the pianist Pouishnoff, recently returned from an American *tournee*. In this advertisement he quotes at length his Press Notices. Are they from the *Temps*, the *Tageblatt*, the *Courrier della Sera?* Hardly; they are from the *Boston Transcript*, the *New York Sun*, the *Chicago Evening Post*, the *Cincinnati Enquirer*, and other leading American newspapers. Surely the tides of muscial appreciation are turning.

Help the "Beginners" Teacher

GENERALLY speaking, the great weakness in American education is neglect of the "beginner" teacher, the teacher in the lower grades.

This was recently emphasized by an excellent article in *Collier's Weekly* by the Right Honorable H. A. L. Fisher, former British Minister of Education.

After an expression of whole-hearted admiration of American buildings devoted to education, Mr. Fisher quickly puts his finger upon the real sore spots. He makes it very clear that buildings alone do not constitute the "all in all" of education. We need fine buildings; but, "We cannot altogether neglect the flesh—where so many dollars have gone into school equipment and school buildings. Too little regard is had for the human beings without whose agency for good all this outlay of bricks and mortar is in vain. Somehow or other, the teaching profession seems to stand on a lower plane of public esteem in America than it does in Britain. It has less prestige; it attracts a smaller proportion of the ability of the country; it is, proportionately with average earnings, less well remunerated."

If Mr. Fisher's statements are correct, we shall be forced to admit that we are still upon a considerably lower plane of civilization than our English brothers. Perhaps our ideals are directed toward more material and at the same time less substantial beams in the structure of a great nation. A nation is made of its people and by its people. The true status of a people is in a large measure represented by the respect and the support it gives to those to whom it intrusts the education of the children of the land.

Our critic also points out that our chief weakness seems to be that we do not offer sufficient inducement to attract serious educators to the lower teaching grades.

The standing of a profession cannot be estimated by the rewards given to its great leaders. Because certain metropolitan teachers of music now receive more per minute than the ordinary teacher used to get in an hour, does not mean that the music teaching profession is in a wholesome condition. Our leading teachers are now generously rewarded as they should be. They have something of importance for mankind to give and this should not be sold for a pittance. The little teachers, however, often do not receive nearly enough. Our musical strength of the future will be measured, financially, by what we elect to give the teachers of beginners, not what we spend upon the teachers of advanced performers.

Our weakness is rarely among the advanced teachers, but much more often among the teachers of beginners. Not until the remuneration of the beginners' teacher is sufficient to attract enough people of high ability and keen intelligence, can we brag so very much about our musical educational standing. True, there are already hundreds of self-sacrificing young men and young women, with the beautiful missionary spirit, who give the best in their lives to "beginner" teaching; but only rarely are they rewarded as they should be. Yet upon them rests the burden of the entire super-structure of the student. They are the foundation builders. Let us command more respect, honor and remuneration for the work they are doing.

Socrates' Dream

IN Plato's dialogue upon the immortality of the soul he quotes Socrates as saying that forms had visited him repeatedly in dreams, saying, "Socrates, apply yourself to and practice music."

Thus over four hundred years before Christ we have a record of the attitude of the keenly artistic, supremely sane and exceedingly practical Greeks upon a certain phase of music. Notice that they do not stress the study of music but rather the PRACTICE of music. Music is an art which must be incessantly practiced. It is not enough merely to read about it. It calls for action. We feel that the chief value of this periodical is that we have the privilege of inspiring action and, when possible, giving our friends the material to employ in this action. Music is movement. It can not exist without it. When you study music you must depend upon the rhythmic movement of your brain or of your nerves and muscles.

There are thousands of dreamers in music who might do well to dream the dream of Socrates, "application and practice."

Character Education in a Great City

WE are delighted to note that the City of New York has taken definite steps to institute work in the Public Schools to develop Character.

The Board of Education, after serious consideration of the menace which threatens the lives of young people who have had their characters jeopardized and undermined by social conditions for which their parents and not they themselves are responsible, has taken definite steps to formulate a plan to correct this terrible evil, which might undermine our entire nation.

Readers of THE ETUDE will recollect that over four years ago we outlined in these columns an ideal known as "The Golden Hour"—a plan for regular instruction in character building in the Public Schools, to be presented with the necessary background of fine music. We have rejoiced in the privilege of labor-

ing sincerely and earnestly in this cause ever since. We were most anxious that this plan be adopted as widely as possible, and we made it particularly clear that the name "The Golden Hour" was merely a slogan to promote a great cause and that it was not in any way based upon proprietary or personal ambitions of any interest, individual or group. The slogan has disappeared, as it properly should; but the whole movement has taken on an impetus which is nation-wide.

The Committee of Character of the New York City Board of Education reported the shocking code of morals which many boys and girls in the city schools seemed to have acquired.

The report runs:

"These same delightful young people believe that it is all right if they can 'get away with it.' They lack respect for parents and for authority. To copy home-work is entirely honorable if they are not caught. Forging a signature is a simple way of saving a lot of trouble. 'Cutting' is to be commended if they can 'get by.' Thieving is a matter of almost daily occurrence. Cheating is no disgrace if the offender is not detected.

"'Shooting craps' is an ordinary pastime among boys. When called to account they are seldom sorry that they have offended, but they are extremely sorry they 'got caught.'

"Now this characterization does not apply to the whole high-school student body by any means, but it does apply to a large percentage of our boys and girls. They have adopted the code of the street because they have never learned a higher code of morals.

"In the face of these facts this committee believes there is urgent need of moral instruction in the high schools. We must give definite, positive instruction as to questions of right and wrong. The school program must provide opportunity for frank discussions of matters of conduct and behavior. The aim should be to develop clear-cut conceptions of positive virtues, to present the principles of right living that will govern boys and girls in making moral decisions, rather than to stress the negative, 'Thou shalt not.'"

There is no doubt in the minds of thoughtful observers that the wave of crime and banditry which has disgraced our land is due more to this lack of moral training than to anything else.

The Committee therefore made the following recommendations:

"1. The formulation and adoption by students of ethical codes and their use as the sanction of school collective opinion for standards of right.

"2. The use of section and general assemblies for instructional and inspirational work in character education.

"3. The training of students in responsibility for standards of conduct, manners and taste, through student organizations.

"4. The use of citizenship, or character, ratings on the permanent records and on the reports to parents.

"5. Discipline, based on sympathetic understanding, with attempt to change student's attitude. Services of psychologists for better understanding of abnormal pupils.

"6. Sympathetic coöperation with the home and with welfare agencies.

"7. Revision of wording on diplomas to include both character and scholarship qualifications.

"8. Emphasis on demands of colleges and business firms for credentials of good character.

"9. That the position of Dean be established in high schools, for direction of character education."

These recommendations are most excellent and far-reaching. We feel, however, that the modern trained psychologist reviewing the list would center his attention upon the second recommendation. It is here that the group attention may be inspired by music in connection with the instruction in character building. Scientific men have in recent years been amazed at the results achieved through music employed for such an end. Its effects are perhaps more sensationally observed in connection with the use of music in mental disease, where numerous cases of various kinds of insanity have been greatly benefitted.

What music may do to the abnormal mind which thinks along crooked brain channels it may do in even more wonderful manner with the normal mind. The use of music in combination with regular work in Character Building is literally indispensable. The subject is one which should interest all broadminded music teachers enormously. THE ETUDE will be glad to send gratis to any reader reprints of its plan for "The Golden Hour." By urging some such program as this through your local newspapers, your clergy, your business men and your Board of Education, you may do the youth of your country immeasurable benefit and also render great service to the art of music by commanding the proper attention for it.

Temperature and Tune

DOES music sound as well in summer as in winter? This is an old question. Of course it sounds as well, if the instruments employed are in tune. Pianos should be tuned more frequently in hot weather. It often happens that they are more neglected in Summer than in Winter.

A Little Nonsense

ONCE a be-wrinkled, rabbit-chinned, mandarin-whiskered wizzened-up old school teacher cautioned the editor to avoid carefully humor of any kind in making a public address. This old gentleman with his atrophied giggles looked upon life as a kind of terrible experiment where gravity and seriousness meant a degree of stupidity which shut out all kind of fun. Fun was a thing for clowns. Such a character as Lincoln, with his delicious appetite for good humor, was unthinkable to the old pedagog.

Fortunately we forgot all about this queer character until it came time to write this editorial. Then it occurred to us that there are thousands and thousands of teachers who do not realize the value of fun and laughter. The dignity that can be lost with a smile never amounted to anything. Dignity and earnestness are something entirely apart from the disagreeable and worried demeanor that some people regard as the chief ingredients of discipline.

If you want to make your pupil eager to return to your studio, send him away each time with a smile. See the merry things of life. Keep good-natured. Remember little humorous incidents and smart sayings to repeat at the lesson, when appropriate. Don't irritate him with your bad temper and think that he will forget it. Keep cheerful and optimistic. The pupil comes to you to be helped, not to be chastised. See his faults clearly and tell them to him truthfully and with force; but never let him get the idea that you are scolding. Youth is the glad time of life. What right have you to rob it of its sunshine and cheer just because you feel a little ill-natured?

If you are tired, over-worked and out of sorts, you may be inviting failure as a teacher. Remember the old saw:

"A little nonsense now and then is relished by the best of men."

In the Hour of Greatest Need

FATE is not equally kind to all.

This may not be good theology but is tragically true.

Some souls are born to great wealth, boundless opportunity, fine health, and a life of long happiness.

Others are cast upon the world poor and hemmed in by apparently unsurpassable obstacles. Some are gifted with the power to rise over mountainous barriers, to immortal greatness. Such a one was Abraham Lincoln.

Others do not have this triumph spirit nor the strength to lead them out of their difficulties. They deserve our sympathy and our brotherly help.

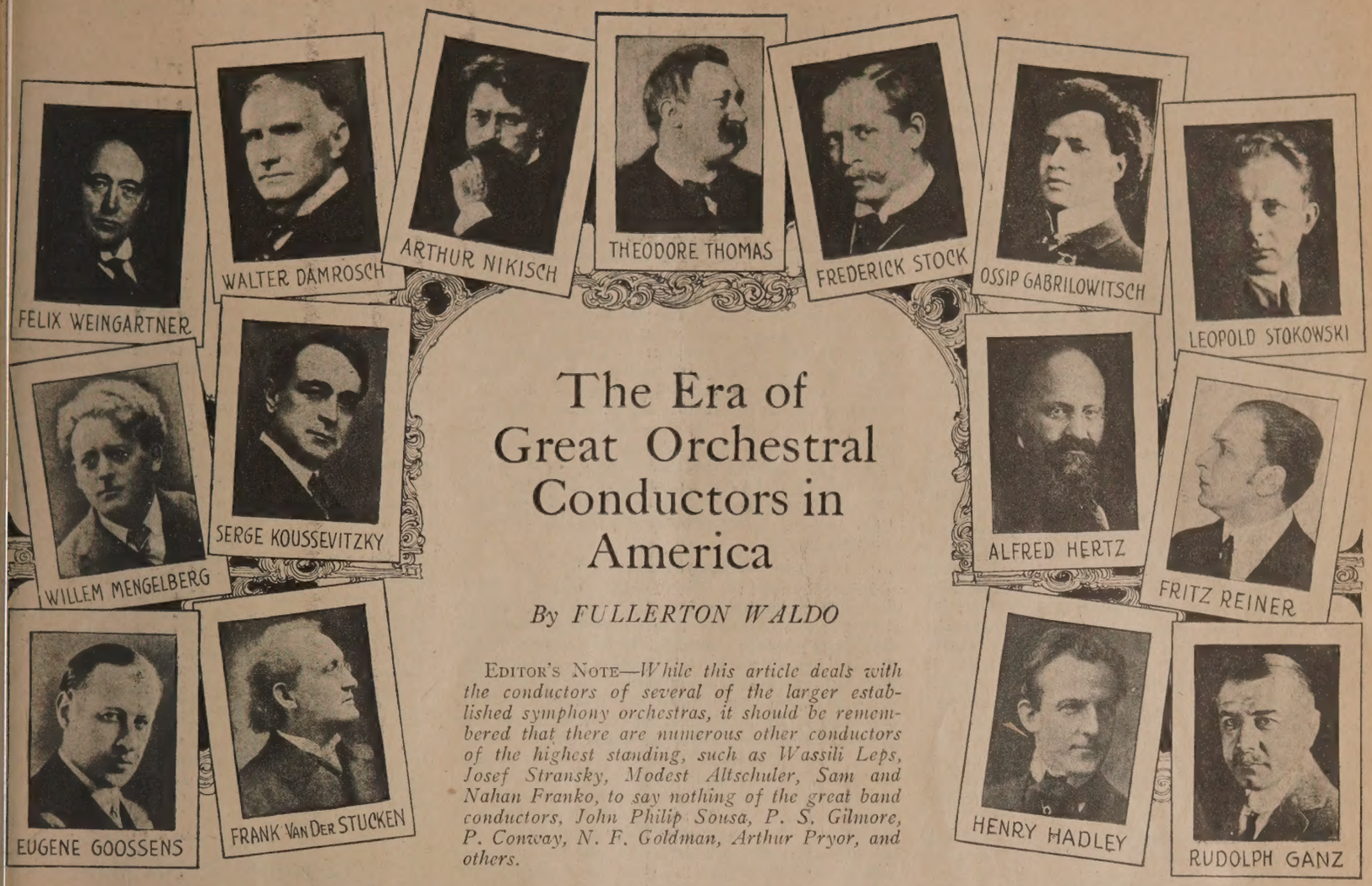
Many musicians in the history of the art have found themselves in terrible predicaments, without anyone to give them a helping hand to help them out of the slough into which Fate has cast them.

Bank failures, bad investments, protracted illnesses, swindlers, fires, floods, tornadoes, and the mysterious sword of Fate itself which often cuts down the most brilliant careers at the brightest moments; all come into the lives of music teachers.

Fortunately most of the teachers are invested with the spirit of struggle and pride which often lifts them out of the catastrophe. Some however need help in the hour of greatest need.

Emergency help has been provided in many cases by different funds and organizations. On the whole the comparatively few applications that have been received from musicians who have been really among the deserving is a testimony to the fine spirit, the willingness to struggle and the ambition to find a way out through ability. No really worthy person asks for aid, if it can possibly be earned without asking. Sometimes, however, the bolt of disaster comes like lightning from the skies, and then assistance is legitimate and proper. When this is the case it is comforting to know that assistance can be obtained in great emergencies by those who are really deserving and who would appreciate a little help at the right time.

Plan your studies for next Fall at once. It is none too early to begin. A good start is half the race.



The Era of Great Orchestral Conductors in America

By FULLERTON WALDO

EDITOR'S NOTE—*While this article deals with the conductors of several of the larger established symphony orchestras, it should be remembered that there are numerous other conductors of the highest standing, such as Wassili Leps, Josef Stransky, Modest Altschuler, Sam and Nahan Franko, to say nothing of the great band conductors, John Philip Sousa, P. S. Gilmore, P. Conway, N. F. Goldman, Arthur Pryor, and others.*

MOST conductors are not like other men.

When Carl Pohlig led the Philadelphia Orchestra he was gathering local color for a symphonic suite called "Impressions of America." We went together to the Family Motion Picture Palace on Market Street, and there, between the reels, were edified by Indians who sang and danced. He furrowed his brow at them above his bifocals and inquired of me, "Is dose real Indians?" "No, Professor," I answered (he was one of the few men I have known who really liked to be called Professor), "I think they have put walnut dye on their faces and are just pretending." He looked disappointed. "Where would you go to get ze real Indians?" he asked. "Would it be—Indianapolis?"

Once he came into my office in that state of passion novelistically described as "towering." "What for you call me a chimney swallow?" he wanted to know. I was mystified, and said so. "But you have written in your paper, 'Mr. Pohlig is no mere martinet'," he thundered. "I have looked up martinet in my little pocket word-book. It haf not got martinet, but it say Martin is a Hausschwalbe. So I must be a chimney swallow, is it?"

I once took him to task for cutting the morning rehearsals of the orchestra to an hour and a half. "Max Fiedler rehearses three hours a day with the Boston Symphony," I told him. "But I am a genius," he loftily declaimed. "I get results in an hour what it takes others three hours to get."

His predecessor, Fritz Scheel, first leader of this fine orchestra, had spared no pains. That was illustrated when Richard Strauss first came to America. Strauss was not pleased with the orchestras that he found in New York. Evidently he thought that "provincial" orchestras would fail even more egregiously to realize his sensitive flexions and mutations. So he was in an ungracious humor as he strode into the rehearsal hall where Scheel and the fourscore players awaited him.

He raised the bâton for "Till Eulenspiegel," then astoundingly modern and heretical. The bâton fell, and for fifty measures he wielded it with vigor unabated in his rather meticulous fashion. Then he laid it on the music-stand, folded his arms, and listened like one lost in a brown study. At the close he descended from the dais and warmly grasped the hand of Scheel. For Scheel had drilled the musicians in the score till they could almost have played it backward, noteless, in their sleep.

On the spot, Strauss and Scheel plighted the troth of a compact of blood-brotherhood, a compact further sealed by what happened a few days later.

Strauss at his New York hotel had a "piano four hands" version of his new "Domestic Symphony." He telegraphed for Scheel to come and play it with him. Arriving in the evening, without unpacking his trunk, Scheel sat down to con the part of the second pianist. At midnight, his wife roused friends in the hotel: "Have you spirits of ammonia? He is sitting up all night to learn the music." The next afternoon Strauss and Scheel sat down at the piano together. Strauss inadvertently knocked the music from the rack. Scheel went on playing.. He was note perfect in the part, after his all-night session.

WALTER HENRY ROTHWELL

Whether a conductor has a mental photograph of the music in his mind or not, he must unerringly divine, by his intuition as well as by their execution, the capacity of each of the mettlesome and temperamental virtuosi before him.

When Mengelberg first came to rehearse with the Philadelphia Orchestra there were amusing scenes. High on a stool he sat, his brown sweater uprolled to his elbows, singing and shouting through the measures of "Ein Heldenleben," dedicated to him by Strauss. Soon he called a halt in the tumultuous proceedings.

"Gentlemen," he pontificated, "it is Napoleon. He has killed off all the women and children in the world and he is sorry. He has tears in his eyes. You have given me grief. But I must have tears." Then he put it in other languages, for the benefit of those who might not understand his English. "Er hat Thränen in den Augen!" he shouted at Oskar Schwar, master of the tympani. "Il a des larmes dans les yeux!" he vociferated at Marcel Tabuteau, the oboe player. And they gave him the "lachrymae rerum" in a way that would have satisfied Virgil himself.

"You see," he said to me, "when I meet a new orchestra I know in five minutes all about every man in the room, and just what he can do. You must get two new tuba players. One of them can't play and the other is crazy."

Leopold Stokowski is an enigmatic personality. He is a strange compound of seeming childlikeness and profound sophistication. I have heard him vigorously denounced as a charlatan, but the charge is palpably absurd. He is a genius, and a genius always provokes the violent resentment of those who cannot find a rule and a classification. He undoubtedly likes to mystify his audiences, and he does not mind at all the veil of the occult and the esoteric with which his devotees envelop him.

He is, in the first place, pre-eminently satisfactory to watch in action. His hands are not to be caught in an ungraceful attitude in their plastic, curvilinear gyration. If each gesture were recorded on a blackboard there would be spirals and convolutions as beautiful as those of sea shells. He dresses to abet the design described by the tapering, eloquent figures. His spare, slim figure is eloquent and debonair; the touseled thistledown of his

hair, though thinning, seems an oriflamme of perennial youth.

It is apparent that he gives and does not take the cue; his wits are nimbly, mercurially on the *qui vive;* he is not to be caught napping. From the first, his habit of conducting without a score enhanced the popular respect for his photographic memory. Evidently his particular relish is for sentiment and romance, such as we find in Tschaikowsky symphonies; but in the knowledge of Beethoven and Brahms he has grown from season to season, as even his sharpest critics have conceded.

Perhaps Stokowski to-day is the foremost American conductor. He has built up an instrument such as no other leader in the land controls. Neither the historian of what has been, nor the prophet of what will be, can rob of him of the credit for what is; and he did not get the finished product of the hour without unsparing and incessant toil. Temperamental as he is—capricious, mettlesome, wayward, unpredictable in his moods and tenses—he has steadily built his life into the biography of this great organization, and the meed of praise for the result, by those who are aware, is not denied him.

II

The orchestral season of 1924-25 was distinguished for the number of foreign conductors, newly domiciled or transient, and the variety of method they have illustrated. Igor Strawinsky, as guest conductor, persuasively represented the heresiarchs of modernism; Koussevitsky has revived the former glory of the Boston Symphony; Willem Mengelberg has again revealed his compelling "psychic" potency with the New York Philharmonic; Furtwangler has come from Berlin; Albert Coates remained for ten weeks with the Rochester Philharmonic; Willem Van Hoogstraten, like Mowgli, of the "Jungle Book," has made friends everywhere. The list might be considerably extended, and as one observes players surrendering their own initiative to the predominant personality of the man upon the dais, and the audiences, with a communicative fervor, yielding a similar allegiance to the music and the musicians under a spell created by the wand of a magician, the mystery deepens, and one is the more perplexed to find the sufficing answer to the question: How is it done?

I have often asked conductors how they do it, and they all reply that they have not the slightest idea. By long-distance telephone from the Canadian wilds—whither he had fled from office-seeking flutists and tympanists—Leopold Stokowski answered: "I never had any training, so I do not know how it could be done. I found when a young man that I could do it, but I do not think any kind of training will enable a man mentally to dominate an orchestra. I think I know how to conduct an orchestra myself, but I am perfectly honest in saying I do not know how I do it. I often think about it, but I cannot penetrate the mystery."

How to Learn to Conduct

Ossip Gabrilowitsch replied that he heartily believed in "giving young conductors a chance to prepare their work in the quiet atmosphere of the class-room before putting them in front of a large audience and a large orchestra. This system of gradual preparation is comparatively new, and I realized the benefits of it when in 1905-06 I had the privilege of attending a class conducted by Arthur Nikisch, in Leipzig, on those principles." Koussevitzky said that conducting is a special gift, beyond all rule or recipe, defiant of analysis. The conductor might or might not have orchestral training; some men, the bâton placed in their hands, have known intuitively what to do with it; for others, the skill in their metier has developed through a long period of diligent application. "Conducting in itself is so complicated an art it is scarcely feasible to devise a course of specialized training; but in time, as the art develops, it may be possible to find a way." Koussevitzky himself, it is said, began to learn by waving the bâton above an inanimate orchestra of chairs and music-stands. He got into the conservatory by learning to play the double-bass, an instrument much needed in the conservatory orchestra, and continued to practice on the "bull fiddle" till he became the world's foremost virtuoso with this instrument.

The face of Willem Van Hoogstraten was illumined on the instant with enthusiasm when the query was put to him. "You could not have asked me a question that interests me more. I should say, first, that the leader should learn by playing in a small orchestra, to know from within what it all means. May I cite my own case? I played with beer garden and summer orchestras as violinist. I became a concert-master, and thereafter leader of another orchestra of thirty-five players at a seashore resort in Holland. As a result of my insistent pleading, the sympathetic burgomaster increased the number of players to seventy, so that we attained the dignity of a symphonic organization fully equipped.

"I consider study in an orchestra class a matter of secondary importance. But the observation of other conductors is valuable. A leader must know by intuition how to make an up-beat; the down-beat will almost take care of itself.

"You have the eight best orchestras in the world here in America. But you have not the innumerable little beer garden orchestras of Germany, which give the practice that makes perfect in one's metier. However, the motion picture orchestras are measurably supplying the deficiency.

"Something of my control of the bâton I attribute to the fact that I was a violinist and thus acquired the sinuous motion of the bow-arm which was transferable to the bâton."

The erudite Ernest Newman, whose coming to America raised the level of musical criticism in our newspapers, says: "You set me a poser when you ask me what can be done to train young conductors! I suppose the only way to learn to conduct is to conduct; but that implies an orchestra. In the big English conservatories they have conducting classes, the students taking turns at the work under a practical man." He cites Adrian Boult's instruction, at the Royal College of Music. "I do not know if there is any system of that kind in America. If a student lives where he has no chances of this sort, God knows what he does! Probably he does not do anything at all. I fancy a fair number of conductors begin as orchestral players."

Getting Practice

Michael Press, of the Curtis Institute, answers: "Can the art of conducting be imparted? Just as much as any art can be imparted. It is undoubtedly possible to train young people to conduct, given the necessary talent. The pupil must be able to read a score, a requirement that entails a definite kind of musicianship. This musicianship is the ability to play at least one instrument with a knowledge of all instruments and of orchestration. In addition, the pupil must have the special talent of being able to draw out all the latent possibilities of the various members of the orchestra; he must have an ear that hears and detects errors in the relative value of the volume of sound with the taste required for correction. In short, the technic (of which there is a decided kind) can be taught; and such learning acquired in a formal class is extremely valuable to anyone who desires to lead, or has a talent for leading an orchestra.

"The greatest difficulty is in the orchestra itself; for the orchestra is an instrument that aspiring conductors must play on. Because it is made up of men, it cannot be used for daily practice as any other instrument is used. The student-conductor can be taught a finesse in using the orchestra for the purpose of his own development. It is greatly to his advantage to be guided by an instructor, who can show him how to get the practice he needs without resorting to those endless repetitions that are such a bore to the orchestra.

"Insofar as any teaching is valuable, I believe the teaching of conductorship is valuable despite its extraordinary technical difficulties."

Albert Coates describes a ten weeks' course for orchestra conductors under his direction in Rochester. The members of the class are advanced conservatory students, themselves capable of playing an orchestral instrument. Their "corpus vile" is a symphony orchestra of sixty-five high school students, who must be singularly complaisant. There are four classes a week. At two of these, with the piano, Mr. Coates explains their duties to the embryonic maestri, and at the other pair of meetings they have their opportunity to demonstrate with the orchestra what they have learned. The public schools of Rochester have developed instrumental playing to such a degree that the older pupils are unusually proficient and are of most valuable assistance in the work of the conservatory.

Any contemporary who may be preening his plumes for that he has a new-coined idea in the discussion of "Music of the Future," may doff his cap to a correspondent of the *Freymüthige* (*Free Opinion*), who, after the first performance of the "Sinfonia Eroica," wrote: "Some, Beethoven's particular friends, assert that it is just this symphony which is his masterpiece; that this is the true style for high-class music; and that if it does not please now it is because the public is not cultured enough, artistically, to grasp all these lofty beauties. After a few thousand years have passed it will not fail of its effect."

"THERE is always a great danger in comparing music with any other art; for of all the arts it is the most individual and detached."

—A. EAGLEFIELD HULL.

Hand Position Taught Through a Game

By Viola M. Seaver

WHY not play "Captain and the Pirate," a game, with the younger lads when learning hand position on the piano? It will keep his wrists from dropping way down below the keyboard, and it will keep his fingers from pointing upward in all directions when not playing.

Play it with him, for he will like it, and you will, too, because without much effort you will get the results you want.

Change the keyboard into a mighty ocean or a deep blue sea, as the little lad wishes. Let him name it.

His wrists will become big ships; his fingers sailor boys; while he, himself, will be a mighty captain of the fleet. And you, Miss Teacher, will be Captain Kidd, or the Pirate of "Peter Pan." I mention the latter because the movie was here a short time ago and is very vivid to the children.

Now we're almost ready to start the game, because we have the ocean and all the characters to lure and fascinate.

He starts to play his lesson, and if he should drop his wrist lower than you teach, it is a sign you have captured a ship of his. If his fingers do not keep their position on the keyboard, it is another sign that you have taken some of his sailors and will keep them prisoners until he can get them from you. This can be done by playing one line of music through with correct finger position, and, if he holds his wrists well, he will take a ship from you also. Thus the game goes on until the end of the lesson, when the number of lost ships and sailors on both sides are counted and the victor is determined, he, the captain, or you, the pirate bold.

Lesson time will seem too short to the lad, and he will be eager for the next one. I have often had them say to me, "Can't we play the game?"

Possibly older students might like it, too, from a remark made in the studio to-day by a high school girl.

I was playing "Captain and the Pirate," with a lad and she stayed. After the lesson was over she said to me: "Why don't you do things like that for us? Gee that was real fun!"

Gottschalk Bit His Nails

By R. A. Di Dio

LOUIS MOREAU GOTTSCHALK was not only the first American piano virtuoso, but also was something of a character as well. In *Some Musical Recollections of Fifty Years,* Richard Hoffman has this to say about the composer of *The Last Hope* and *The Dying Poet.*

"At his second concert in New York, after his return from Paris he (Gottschalk) chose to play Weber's *Concertstück,* rather a strange choice, as it was physically impossible for him to execute the octave glissando passage as marked, from a habit of biting his nails to such an extent that his fingers were almost devoid of them and a glissando under those circumstances was out of the question. He substituted an octave passage, played from the wrist with alternate hands, very cleverly to be sure but missing a good deal of the desired effect. He was so persistent in the habit of biting his nails that I have known the keys to be covered with blood when he had finished playing.

"It was the fashion at that time always to wear white gloves with evening dress, and his manner of taking them off, after seating himself at the piano, was often a very amusing episode. His deliberation, his perfect indifference to the waiting audience was thoroughly manifest as he slowly drew them off one finger at a time, bowing and smiling meanwhile to the familiar faces in the front rows. Finally disposing of them, he would manipulate his hands until they were quite limber, then preludize until his mood prompted him to begin the selections on his program. . . .

"I have often seen him arrive at a concert in no mood for playing, and declare that he would not appear; that an excuse might be made but that he would not play but a little coaxing and a final *push* would drive him onto the stage, and in a few minutes he would play with all the brilliancy that was peculiarly his own."

First, be sure of your ability. Second, work interminably. Third, have a vast respect for the proven best in art, and for the achievements of other persons, yet possess an unalterable self-esteem. Fourth, be deaf to flattery, keep your balance, and never think you cannot improve. Fifth, sing and play with love in your heart."

—LUELLA MELUIS.

The Everlasting Fight for Good Music

Why Dumas Detested Even Bad Music

By the Eminent Critic-Author

HENRY T. FINCK

THERE is a world of suggestion in Romain Rolland's nark that "Dumas detested even bad music."

Detested even bad music! What a story that tells—a ry both funny and serious.

f you said about anybody that he "detested even bad s" it would of course seem supremely ridiculous; for rybody detests bad eggs and likes good ones; the ter they are, the greater the demand for them.

But in music it is just the other way. In this coun-, at least ninety out of every hundred persons em-atically and passionately prefer the very worst music music that is better; while the very best is appreciated possibly two or three per cent of the 110,000,000 ericans.

Sad but true. Do you remember Edison's wail, uttered THE ETUDE, that if he wants to know in advance which the new phonographic records will have the largest e, he simply has to pick out those which seem to him poorest from a musical point of view?

Every dealer in records will confirm this verdict.

One of the last utterances of my distinguished friend l colleague, Henry Edward Krehbiel, was a lament r the fact that the introduction in nearly every home the phonograph did not, as it was hoped it would, dually increase the demand for better music. Trash l holds its own triumphantly; and, if you ask a dealer one of the good things in his catalog, he is almost e to tell you that it is not in stock because there is no nand for it.

Pebbles Versus Diamonds

To be sure, high-class dealers have grown wealthy ing the music of classical and romantic masters; but they did not sell also what the majority want, they uldn't be millionaires, that is sure. For further con-nation, look in the newspapers for the programs of the io broadcasters. What deplorable, incredible pre-ninance of trash! And there is *so* much good music, l even best music, in the world! Nor does it cost any re than the other kind.

f a Fifth Avenue jeweler had two counters, one led with pebbles, the other with rubies and diamonds, sold them at the same price, he would not sell a gle pebble. How different from the music seller! *He* ks chiefly on his pebbles.

Good music, and even the best, is heard in our con-halls rather frequently, which is encouraging; but ik how very few high class concert halls there are pared with music halls, vaudeville houses, and cab-s where worthless music is sung and played.

Nor is it much better in the churches.

The Same in Church

few years ago Mr. Harvey Grace, editor of the Lon-*Musical Times* and Fellow of the Royal College of ganists, wrote a book in which there is an amusing logue between an organist and his vicar. "You would horrified," the organist remarks, "if I suggested that choir should sing a hymn the first lines of which :

'I is a awful sinner
And you be just the same';"

the music of the hymns is, he added, often quite as ruciating as those lines.

he organist goes on pointing out to the vicar that if is right in his contention that the majority care only cheap and nasty music, then he should, to be consis-, try to please them also by painting the oak choir ls with stripes of red, white and blue and similar p decorations.

n the subject of noise, also, the organist tells the vicar e plain truths. "You demand that the service shall fiearty.' By that you mean it must be loud."

ICAR: "Well, I didn't really—er—aren't you rather le?"

RGANIST: "Precisely! It is not a case for subtleties facts; and facts are crude. You, as well as ninety cent of your fellow-clerics mean 'loud' when you say rty.' Good congregational singing, I agree, may well oud and strong; but the loudness is nothing in itself. s a mere by-product. To prove the absurdity of this sh of noise, I need only to remind you that of all al effects the most thrilling is a real pianissimo by g choir."

French Writers and Music

To come back to Dumas, we see by the foregoing paragraphs that he was perhaps somewhat exceptional in that he "detested even bad music." Most people love it.

Among my clippings I have one in which I condensed an article written by another French writer, Alphonse Daudet, for the Paris *Figaro*. He confesses that literary men, in France at any rate, are not usually music lovers. As examples he names Victor Hugo, Leconte de Lisle, Banville, St. Victor, and Theophile Gautier, to whom music was "the least disagreeable of all noises;" which recalls the answer of our own novelist, W. D. Howells: "Oh, I see no harm in it."

Goncourt "turned up his nose" when a piano was opened. Zola vaguely recollected to have heard certain pieces, but could never remember by whom they were composed. But Daudet himself loved music of all descriptions—cheerful, sad, or learned. His emotions were aroused by Beethoven or the *Spanish Estudiantina*. Gluck and Chopin, Massenet and Saint-Saëns, Gounod's *Faust*, folk songs, barrel organs, the tambourine, even the triangle, music to dance to, music to dream by, all speak to him he says. Wagner seizes hold of him, shakes him, hypnotizes him—and the gipsy bands always draw him wherever they perform.

How much luckier Daudet was than those other men of letters named by him! Their ears served only practical uses whereas his ears gave him access to the whole world of tonal delights on which I need not dwell, for readers of THE ETUDE know all about them.

All of my readers, I am sure, know persons who are not only absolutely ignorant of music but are rather proud, nay, even boast of it.

Can you imagine anything more foolish? They might as well be boastful if, having just enough eyesight to avoid danger in the street, they were unable to see the gorgeous colors of a sunset, or of autumn leaves, or the overwhelming outlines of snow mountains.

Daudet was lucky, too, in having a cosmopolitan taste. He enjoyed dance music as well as Wagner, a students' band as well as Beethoven. He liked Polish, German and Italian music as well as French. He found something to like in barrel organs, too.

What Is Bad Music?

Did he then like bad music as well as good?

Not necessarily. Barrel organs are sometimes in tune and play good music. The answer to the question just asked depends upon what is meant by bad music.

Altogether too many persons seem to think that the only really first-class music is German. Others there are to whom only Italian music, or French, or Russian, appeals, and who, therefore, consider *that* the only good music. All these persons are to be pitied. They are not as lucky as Daudet, because they have fewer sources of tonal pleasure.

To be pitied, also, are those who sneeringly look down on dance music as unworthy of serious attention. To be sure, most of the dance music played in public *is* bad—very bad—vulgar, commonplace, devoid of all originality or merit of any kind. One often wonders why the bands play such awful trash. Do you know why they do it? Because Bandmaster A plays the pieces composed, or rather perpetrated, by Bandmaster B, who in turn plays the products of Bandmaster A's pen. In politics this sort of thing is known as "log rolling."

Dance music, as such, is not necessarily of a low order. Many of Bach's gems are dances of the kind in vogue in his day. And think of the dance specialist, Johann Strauss! His finest waltzes rank with the best music in existence, in melody, harmony, modulation and orchestral loveliness of coloring. His worst waltzes are not really bad music. They are simply uninspired, unoriginal, as compared with the others. Even Homer nodded.

Bad music is music which is ungrammatical, or vapid, flabby, vulgar, catchpenny, written deliberately to tickle the ears of those who have a minimum of musical knowledge and taste.

It would be unfair to compare bad music to the colored comic supplements in the Sunday papers. Those are not the highest art, to be sure, but often the cartoons are cleverly drawn and the jokes not at all bad. The bad music with which the country is flooded is far worse than those colored pictures, as a rule.

Some of them, to be sure, run the bad music a close race in downright stupidity.

Movies to the Rescue

It may seem funny or sarcastic to speak of the movies as coming to the rescue, but that's just what they are doing. The rescue of good music, the routing of bad!

Much of the music heard in connection with the moving pictures is undeniably bad. But in the larger houses a surprising amount of good music and even best music is played.

For some years many of the conductors of movie orchestras have followed the plan of borrowing good tunes from all manner of sources, including the very highest, and weaving them into a tonal web harmonizing more or less closely with the emotional aspect of the pictures chasing one another across the screen. Over and over again I have been surprised and pleased with the cleverness with which this is done, and with the excellent make-up of the orchestras, some of which include first-rate artists who have left the symphony orchestras because the movies, being prosperous, can pay more.

Thus, at the movie shows, thousands of persons who previously had eaten nothing but bad eggs, musically speaking, are gradually brought face to face with the fact that good musical eggs are better—lots better!—than the rotten ones they thought they liked best.

Theodore Thomas, America's foremost musical educator, came before the days of the movies. He said to me more than once that the reason why so many persons preferred bad music to good was simply that they had no opportunity to hear the good, whereas the bad was all about them. He would have appreciated the aspect of the movies I have just spoken of.

Enemies of Music

Among the worst enemies of music are the stern, academic, superior persons who condemn the practice of interweaving tunes borrowed from diverse sources. They want nothing but sonatas and symphonies, and are down on everything that interests the public.

Now, the public simply cannot understand sonatas and symphonies, with their contrapuntal and formal complications and artificialities. What it wants, and insists on having, is simple music, and if it cannot get that in the higher realms of music it descends to the lower and lowest. Then the purveyors of good music wonder why so few come to hear them—why good music "doesn't seem to pay."

It would pay if the academic and critical enemies of music did not habitually sneer at good music when it happens to be simple and pleasing to the multitude. Let us take Grieg and Gounod as examples.

On one occasion, when Grieg gave a concert in London, the critic of *Truth* hit the nail on the head when he wrote: "The size of the audience was a sight to all, and the warmth of the reception accorded to the hero of the occasion left no room for doubt as to the continued popularity of his music.

"From this latter point of view, the case of Grieg is indeed rather curious. It is at least an arguable proposition that his reputation with the quidnuncs would rest much higher if his music were less generally liked. A striking feature of Grieg's music is, however, despite its orginality, and even audacity, its uniformly pleasing quality. Although it is so individual, there is nothing in it which the humblest music lover cannot understand and enjoy; and this, from the standpoint of a certain type of critics, constitutes a serious defect."

Grieg and Gounod

A splendid diagnosis! Read it over again. Concentrate your attention on it. Think it over a few minutes and you will understand why I insist that those musicians who avoid the high-class and really heavenly music of Grieg, because it is simple and popular, are enemies of music. In the whole realm of the art, there is nothing more divinely inspired than the first "Peer Gynt" suite. Audiences applaud it frantically; yet it is seldom played at symphony concerts, though it is a million times more inspired than many of the overtures and symphonies regularly inflicted on bored and diminishing audiences. You have no doubt read a good deal

lately about the general "slump" in the matter of audiences.

Equally illuminating is the case of Gounod's *Ave Maria*, the glorious, thrilling melody which this French composer added to Bach's even more glorious and thrilling *C-Major Prelude*. I have played this prelude thousands of times and never tire of it. Of course, it is never played at recitals. It is too simple, you know. The audience might like it, and that would never do!

Perhaps the singers, who, on the whole, are less averse to pleasing the multitude than are the pianists, would sing Gounod's melody to Bach's prelude, but they are afraid of the pedants and the academic critics who would pounce on them if they did it. These critics foam at the mouth denouncing Gounod's "sacrilegious act" in laying ruthless hands on Bach's prelude.

It *would* have been a ruthless, dastardly act if Gounod's melody had been commonplace and unworthy of association with Bach's superb prelude; but in reality it is almost as inspired in its way as the prelude. If sung and played often it would, like Grieg's pieces and songs, be a powerful help in winning audiences back to the concert and recital halls. They are samples of many songs and pieces which are both best *and* popular.

Popular Does Not Mean Bad

The perverse persons who denounce such high-class music as bad do a great deal of harm. People who like this sort of simple but inspired music, on hearing it denounced as bad, are sure to retort: "Well, if *that* is bad, in your opinion, then we don't want to hear what *you* call good." And so they stay at home.

To mention Theodore Thomas again, *he* knew that simple tuneful pieces are needed to lure the indifferent public to concert halls. He enlarged his audiences by playing Strauss waltzes; he made thousands of new friends with his dainty arrangement of Schumann's "Träumerei," and that sort of thing.

He never in all his life played bad music, but he played a great deal of popular music. My main object in writing this article is to make it clear that "bad" and "popular" are not the same thing, and that the way to build up audiences is to play music which is popular *and* good. Paderewski and Kreisler do that all the time, and what they do no other musician need hesitate to do.

The stupid notion that "popular" in music means "bad" had its origin, it is needless to say, in the fact that the vast majority of humans naturally prefer bad music to good. But that, let me say it once more, is owing to the fact that the good music they casually hear is usually too complicated and abstruse for them to understand.

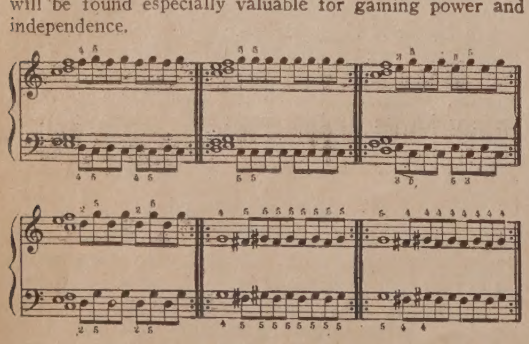
At a social gathering one day I heard a man sneering at "Lohengrin," and saying there was no melody in it. I talked with him seriously, and he finally accepted my offer to pay for all his tickets if, after hearing this opera four times, he did not agree that it was simply overflowing with delightful melody. Needless to say, I did not have to pay for the tickets.

I believe that very few persons are absolutely and hopelessly unmusical. I am convinced that even Dumas could have been taught to like not only bad music but also good music, if he had been caught young and placed in a musical atmosphere.

Those Fourth and Fifth Fingers

By Frank Buchanan

THE fourth and fifth fingers are often a source of trouble to the student of music. The following exercises will be found especially valuable for gaining power and independence.



The hand is to be kept perfectly still. Keep the whole notes firmly down but do not sound them.

The exercises are to be repeated ten times, each without stopping, using the hands separately.

They should be practiced slowly at first and the speed gradually increased as facility is gained.

First Steps in Memorizing

By M. Felicitas

MUSICAL memory is made up of a dependence on the visual, the aural, and the intellectual faculties. The development of the intellectual influence on the memory is of great importance and should be cultivated from the very beginning of the musical education, since it is the only reliable means of memorizing.

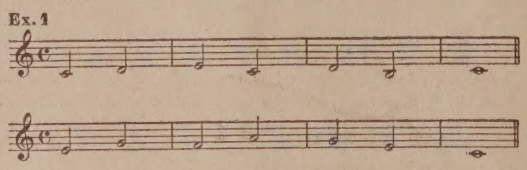
Ordinarily, it appears sufficient to depend upon the fingers, the ear, or the impression of the printed page on the mind. But which of these means can always be depended upon to stand the test of nervousness or stage fright? Consequently, the sooner a pupil begins to cultivate intellectual memorizing, the better for him.

A child has no difficulty in memorizing. His mind is plastic and absorbs impressions like a sponge. When the self-conscious stage is reached, the conscious mind begins to erect barriers.

All of the human faculties require exercise for their development and expansion. Hence the memory will develop in proportion to its use, and when regularly exercised, is capable of unlimited accomplishments.

As a first step the child may be given a melody, such as one of the following examples:

Ex. 1

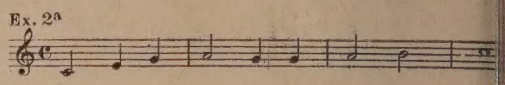


After looking at it sufficiently long enough, he should close the book and see if he is able to tell what tone the melody begins with and what the succession of tones is. For instance, to tell in the first example that it begins on "C," progresses stepwise up to "E," then down a third to "C," then up a second to "D," again down a third to "B," and finally up a second to "C," the tone on wh it began.

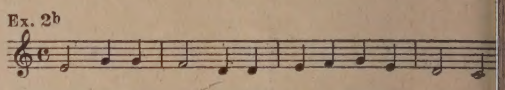
A sure test would be to have this written out fr memory, another, to have it sung, using both syllable alphabetical letter names. This presupposes that child is familiar with the major scale pattern and placement of whole and half steps within it.

When a simple four measure phrase in half and wh notes can be readily memorized, a more complicated containing different note values may be given. example:

Ex. 2a



Ex. 2b



This gives the task of remembering not only the in val pattern but also the rhythmic pattern. Care shoul taken that it is not done by ear, but by the mind, verb reciting how the melody progresses, the values of notes and other incidental characteristics. Finally, h the pupil to write the music from memory.

Careful observation of the melody is the basis fo sure remembrance of it. As a result, accuracy in sig reading will be greatly aided.

Later, melodies containing dotted notes, rests and m difficult intervals may be given; and gradually this of memorizing should be applied to little pieces wh the pupil is studying. All of this practice leads to monic memorizing, which should be taken up when pupil has advanced sufficiently to take up the study chords.

The Use of the Pedals

By Viva Harrison

THE pedal should be used with much discrimination and precision, connecting and binding tones without any silence or break between them.

Teachers should pay strict attention to the student's use of the pedal and should forbid it until technical skill has been somewhat developed.

Many shadings of tone-color come through the correct use of the pedal, which should be changed with each change of harmony. A musician has the relation of tones for his means of expression, and the pupil should experiment with the pedal to obtain the best results. Practice playing any given triad in whole notes, common time, taking the pedal on count one and releasing it at three. Half-notes may be used in the same manner. Depress the pedal on count one, two, three, four, releasing it between beats in quarter-notes and eighth-notes, triplets and sixteenths. Hearing the tone within and having the foot in sympathy with it is most necessary. Sing in advance, and imitate it.

The fingers should alternate with the pedal, the pedal remaining down during the time value of the note or chord. Sometimes, in playing strict legato, the fingers can be employed to produce a more resonant tone.

In running passages and staccato movements it is better taste to leave off the pedal unless combined with notes of chords which must be sustained but are out of reach of the fingers. In arpeggio playing the first note should be accompanied with the pedal. Suspensions and afterbeats should not be mingled with chord tones, each note having its part and time to play as actors on a stage.

In playing chords, or notes, the pedal should be pressed just after the sounding of the chord or n and released the moment the next chord or note is t the point of sounding. In scale passage work, if a m ody is required to be brought out, the pedal may used during the entire scale to sustain the strong mel

There must be no break in the shading of a trill. ten attentively to see if tones connect. If there jumble of tones the pedal has been depressed too lo if the tones are thin and pale and do not connect, pedal has been released too soon. The musical idea n have coherence the same as in grammar.

In passages portraying anger and rage, joy and me ment, the "oft interrupted" use is advisable. To pro a *crescendo* the fingers assist the pedal by steadily creasing in strength of stroke and *diminuendo* by g ually decreasing the stroke.

The soft pedal upon the extreme left is used to duce pianissimo effects and in delicate singing passa It may be used in connection with the damper p if you wish the melody to have a veiled atmosphere

The sostenuto, or middle pedal, serves to sustain tones as are already down at the time it is depres Strike any chord, using the sostenuto pedal right a the chord is heard. If it goes on sounding after fingers have left the keys, the pedal has been used p erly. This sostenuto pedal may be used in connec with the damper pedal to bring out sustained tones w the latter enhances the melody.

Feel the Rhythm

By Lenora Bailey

COUNTING is always quite a bugbear to the pupil beginning the study of music—for he sees no need of it. The teacher, then, must make him feel rhythm and its absolute necessity.

One teacher uses the following method before putting her pupils to the piano at all. She has them march, beat time on the table or a drum, and even rock their bodies back and forth in a rhythmical sway, until they could do it perfectly and gave some evidence of really feeling rhythm.

Then she tells them to do anything that the music tells them to do while she plays. It is surprising to see how quickly they change from one type of action to ano as she changes the music. They march, they skip, t hop, they even sway their arms appropriately, when suddenly gives them a lullaby.

Children can very early distinguish rhythm an change of rhythm, so I am sure they can get it in t playing from the very start. But if this sense is developed early they lose it by the time they re maturity, as is shown by the fact that very many ad positively cannot march without a great deal of trai and drill.

What Is Thematic Development?

By the Eminent American Composer

EDGAR STILLMAN KELLEY

From an Address Delivered at the Forty-Sixth Annual Meeting of the Music Teachers' National Association

DOUBTLESS everyone who has tried his hand at musical nposition or watched the work of others has observed lickering if not a complete extinction of the divine ne that occurs after the first few measures, no matthow promising the initial inspiration, be it a piquant thm, a pleasing melody, or an interesting harmonic gression or modulation. In other words, it was not easy to continue the flow of thought in such a man- that the quality of the succeeding measures should al that of the opening phrase or period. The stu- t may have been well trained in harmony, counter- nt, fugue, and even musical form, and yet he experi- es this hiatus just when he should be writing at full ed. What is the matter?

Sometimes the continuation resembles too closely the ginning; another effort seems too little like it; while hird might belong to quite another kind of piece than t we had been led to expect.

How is this defect to be remedied? In the majority cases we may safely say "by securing a combination Variety with Unity," which as everyone knows is great desideratum in all works of art.

And how can one acquire this combination of Variety h Unity?

A safe answer will be "By applying the principles Thematic Development."

The next question will be "What is Thematic Devel nent?"

Go to Nature

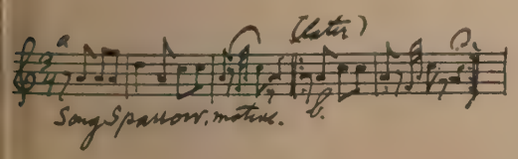
The answer to this query can easily be given in tech- al terms, but instead of referring to our theoretical t books let us go to Nature and see if in her mani- d manifestations there may exist certain phenomena t throw light on the subject. In referring to sug- tions from Nature, we instinctively think of the sic of our birds, for these motives have frequently n employed by our greatest masters with charming ect and with truly esthetic results. You will at once all strains from Beethoven, Schumann, Wagner, zt, Grieg, and others derived from bird-songs.

Possibly our most versatile singer is the mocking-bird, o continually varies his song, repeating a motive from o to four times, and then goes on with something else. once noted with great care the performance of a rticularly fine specimen who within less than half an ar changed his note over 250 times, employing in the antime some 60 different themes, usually repeating h one thrice. This certainly tends to confirm Dar- n's statement that birds are fond of change and variety. this case, however, no claim to originality can be de, for the bird in question merely imitated whatever nds he heard, not only notes of the robin, thrush, and rrow, but the chicken lost in the grass and the call the guinea-hen, idealizing the latter in an amusing y. The only individual sound the mocking-bird utters not musical. When startled, he stops his vocalizing d utters a weird "Per-chug—Per-chug!"

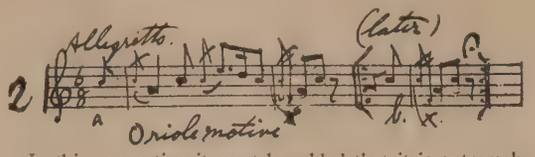
A Lover of Birds

For our present purpose, therefore, we must apply rselves to the study of those birds with original mo- es, and it will be seen that inasmuch as they do not itate others they are forced to gratify their taste for velty by varying their own themes. Having from my yhood days been a lover of birds and their songs and ving early formed the habit of writing down themes special interest, I am able to furnish certain data at st hand.

Here for instance is the theme of a little song sparrow, no after several repetitions of the motive afterwards ve, at intervals, the fragment *b*.

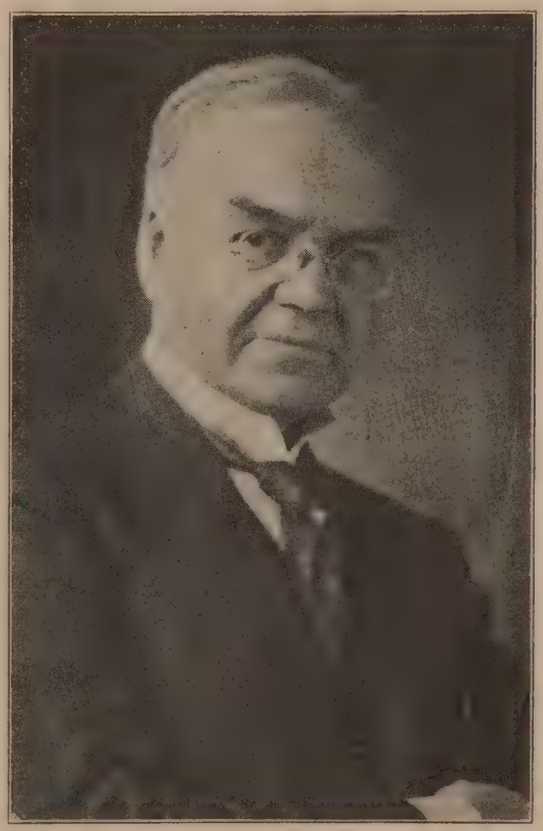


The Baltimore oriole is a particularly fine singer and t only does he give us charming themes such as we see Ex. 2a—but repeats fragments such as that at 2b.



In this connection it must be added that it is extremely difficult to indicate by means of notes the real sounds that he utters, for the tones marked with an x are between f and f-sharp, while the grace notes are merely suggestions of highly emotional glissandos of an almost voluptuous quality. I have listened to the quarter tones produced by Hindu singers and performers on the vina, and while they are readily recognized, such intervals do not fit into our system of music and are not adapted to harmonization, nor can they become so until an entirely new system of harmonies, chord connections, and modulatory schemes shall be elaborated.

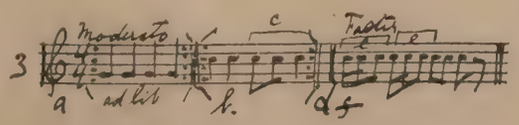
The means employed by many birds for giving variety to their songs furnishes us with a phase of thematic de-



EDGAR STILLMAN KELLEY

velopment, namely, the repetitions of fragments of the main motive, thus forming a sort of theme-extension which we find in abundance from ancient folk songs to the modern music drama.

If our feathered songsters evince a fondness for variety, we may expect as much from primitive man, who begins his musical career by creating and employing instruments of percussion. Those first invented were naturally the cruder types, producing no definite pitch, such as the rattle, notched stick and scraper and later on the drum. The most obvious drum-music is the monotonous tapping, accompanying the chant of priest or singers such as we hear in our Indian camps, as in Ex. 3a.



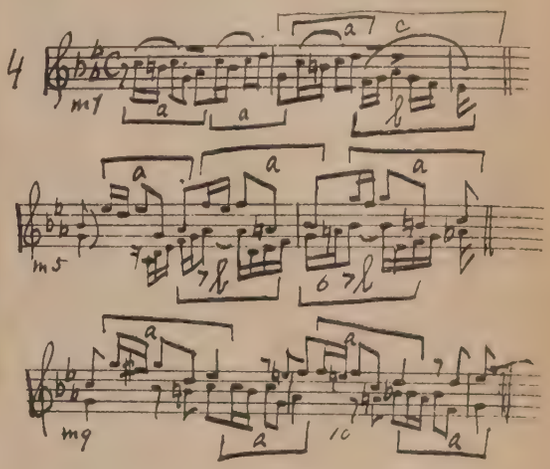
It being obviously impossible to obtain tonal variety from such instruments, relief from monotony is secured by means of producing noises at intervals of different length. In this manner the element of rhythm was evolved, and it is significant that the savage tribes and the Orientals employ in their music rhythmic figures extremely difficult for Europeans to comprehend. Indeed, this is the ultimate source of our ragtime and jazz.

The simpler type of white man also seeks rhythmic variety, and while creating nothing so complex as the African or the Oriental, his claim to distinction consists in combining unity with his variety. So instead of the regular beat of Ex. 3a, he invents the familiar march rhythm at Ex. 3b, where the third beat (at c) with its two eighth notes is the diminution of the preceding two quarters. This at once gives him his variety and unity and unconsciously he has taken his first step towards thematic development.

I once observed a street car conductor, who while waiting for the signal to start, whiled away the time by tapping his bell gently and giving the march rhythm just mentioned (Ex. 3b). I watched him with interest and was convinced that he could not keep up this monotonous rhythm indefinitely. I waited a few minutes and was gratified to hear him bring his little rhythmic composition to a close, as shown at Ex. 3d. You will observe that the rhythm at e, with its two 16ths and an eighth, is a still further diminution of the original motive at c. This little incident is one of many that might be cited to show that there exists in all intelligent beings a fondness for variety, and when this variety is consciously combined with unity the persons concerned are on the way towards artistic apprehension.

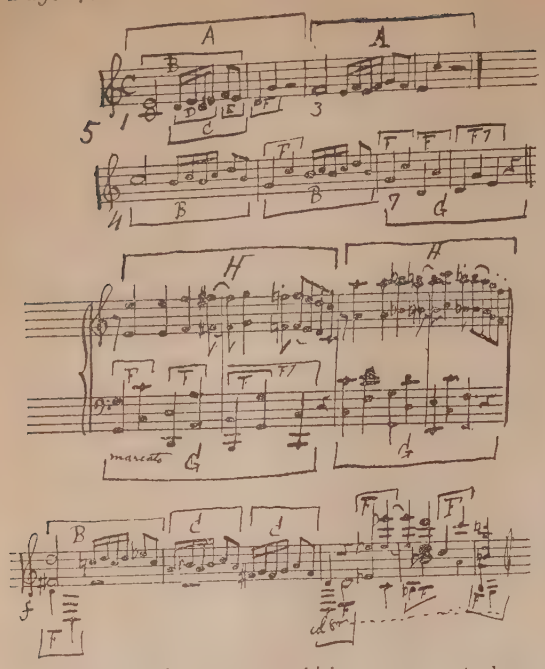
Simple Themes

We shall now see how the great composers apply the principles, thus far indicated. On inspecting the works of the classical period, we find many striking illustrations of what great possibilities of growth exist in themes so simple that they would not stimulate some of our modern composers to serious exertions. But nevertheless they have proven well worth the pains bestowed upon them. Let us take the familiar C-minor Fugue from Vol. I of Bach's *Well Tempered Clavichord*.



The real germ of the subject is the half-measure motive marked *a*, repeated in the latter half of the first measure and on a third appearance in the second measure it is continued in the form marked *c*, the novelty of which is the rhythmic curve at *b*. These features are of course evident in the answer (measures 3 and 4). In the first episode (measures 5 and 6) we see a development of both motives *a* and *b*. This same material with a third voice-part comes again in the fourth episode (m. 17, 18, and 19). In the second episode (m. 9 and 10) is a canonic development of motive *a*, together with a running counterpoint in the bass. This phase also appears in m. 22 and 23. These illustrations show the vital significance of thematic development when it comes to forming the episodes, where indeed we can study it to best advantage.

Thematic work, which meant so much to Bach, was still more a feature of Beethoven's compositions, for many of them were evolved from what at first seemed most unpromising material. And here let me say that the irritating halt in the inspiration of the young composer is not peculiar to him, but has at times annoyed the greatest masters. Beethoven often made numerous



sketches of a given passage which now seems to have flowed spontaneously from his pen. This is paralleled in literature by Heine's 100 lines of experiment before he had finished *Du bist wie eine Blume,* and Tennyson's consumption of a dozen cigarettes while polishing a couplet of *In Memoriam.*

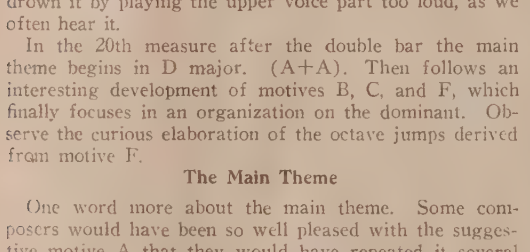
If we look carefully at the initial motive of Beethoven's Sonata in C, Op. 2, No. 3, we shall find no less than six secondary motives, out of which he built not only his main theme of 24 measures, but a great portion of his development section, as well as new features in the reprise and coda. Observe how he takes a motive as that at F, develops it as at G, then (in the reprise) he takes this development, puts it in the bass, adds a counter melody at H (repeated in the key of F), after which he turns about putting the new motive H in the bass with new phases of G above. When the student realizes that the melody G is in the bass he will not be likely to drown it by playing the upper voice part too loud, as we often hear it.

In the 20th measure after the double bar the main theme begins in D major. (A+A). Then follows an interesting development of motives B, C, and F, which finally focuses in an organization on the dominant. Observe the curious elaboration of the octave jumps derived from motive F.

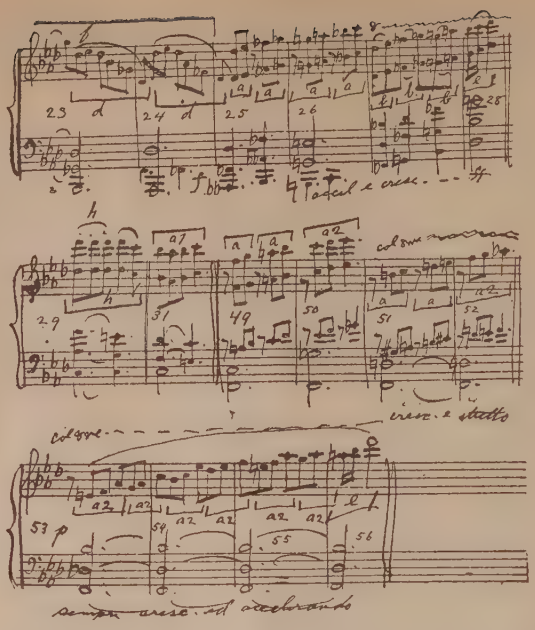
The Main Theme

One word more about the main theme. Some composers would have been so well pleased with the suggestive motive A that they would have repeated it several times in succession, possibly in various keys, not realizing the value of the rhythmic variety afforded by thematic development. Not long since in a composition of a young writer distinguished for his "modernity," I noticed a one-measure motive repeated 35 times and another over 60 times without a break, so the above assumption is not an exaggeration. But the grouping of even 8 measures, consisting of A, A, A, A, or 2m+2+2+2=8 would have bored Beethoven so he gave us instead A, A, B, B, A, or 2+2+1+1+2=8. Observe the great improvement in the grouping. Here is Unity and Variety and furthermore, if we let a quarter note represent A and an eighth stand for B, we shall find that Beethoven's grouping or measures was modelled on the march rhythm given in Ex. 3b.*

It was long thought by many that the romantic com-



*I should like to recommend to piano teachers that more attention be paid to the structure and development of themes, for the sake of a better interpretation. The most helpful method will be to take the main theme: (1) note the principal motives of this theme; (2) then ask the student to see where the various features of the main theme are employed in the Development Section; (3) then the changes (if any) that take place in the reappearance of the theme in the Reprise; (4) then again in the Coda.

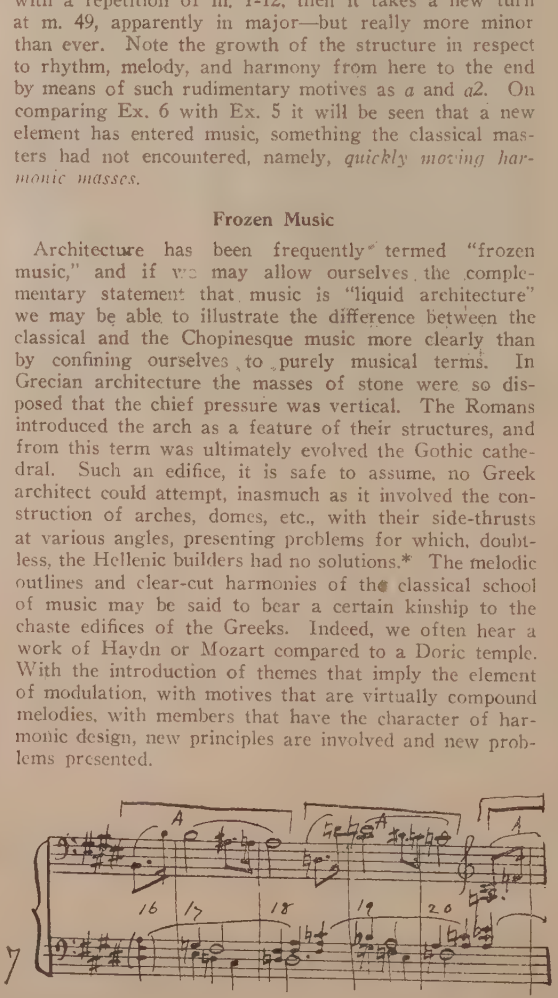


posers had little or nothing in common with the classical masters when it came to the matter of construction. I should like, therefore, to show something of the thematic development of Chopin and Wagner.

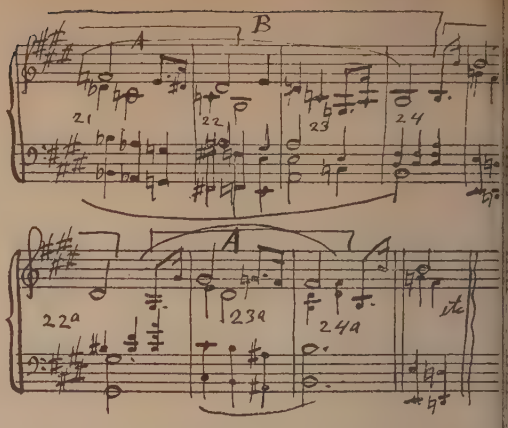
Chopin's E-minor *Etude* (Op. 10, No. 9) is a remarkable evolution from a very small germ—two notes and a rest (see Ex. 6a). Watch the upward curve in measures 1 and 2. See how motive *c* is an outgrowth of *a*. This phrase is repeated slightly altered, closing in m. 8 with motive *c*, a diminution of *a*. This eight-measure period is repeated, closing in the tonic. With the 17th measure the second part of the song-form assumes the nature of a modulating motive in which the motive *g* is new material, while the latter half of the phrase *f* consists of the motive *d*. In measures 21-24 motive *f* is repeated, but with new harmonies. Observe how these harmonies grow with the ever-insistent motive *a* and its contraction *b*. At m. 29 a codetta of eight measures begins, consisting of motives *h* and *i*, with repetitions and embellishments. The third part of the song-form begins with a repetition of m. 1-12, then it takes a new turn at m. 49, apparently in major—but really more minor than ever. Note the growth of the structure in respect to rhythm, melody, and harmony from here to the end by means of such rudimentary motives as *a* and *a2*. On comparing Ex. 6 with Ex. 5 it will be seen that a new element has entered music, something the classical masters had not encountered, namely, *quickly moving harmonic masses.*

Frozen Music

Architecture has been frequently* termed "frozen music," and if we may allow ourselves the complementary statement that music is "liquid architecture" we may be able to illustrate the difference between the classical and the Chopinesque music more clearly than by confining ourselves to purely musical terms. In Grecian architecture the masses of stone were so disposed that the chief pressure was vertical. The Romans introduced the arch as a feature of their structures, and from this term was ultimately evolved the Gothic cathedral. Such an edifice, it is safe to assume, no Greek architect could attempt, inasmuch as it involved the construction of arches, domes, etc., with their side-thrusts at various angles, presenting problems for which, doubtless, the Hellenic builders had no solutions.* The melodic outlines and clear-cut harmonies of the classical school of music may be said to bear a certain kinship to the chaste edifices of the Greeks. Indeed, we often hear a work of Haydn or Mozart compared to a Doric temple. With the introduction of themes that imply the element of modulation, with motives that are virtually compound melodies, with members that have the character of harmonic design, new principles are involved and new problems presented.



*See Ferguson's *History of Architecture*, Part I, Book II, Chapter V; Book III, Chapter I; Book IV, Chapter III.



Such was the emotional power of the beautiful h monies of the romantic school that their value in drama music properly placed was self-evident. Accordingly, find them in the highest state of perfection in the wo of Wagner, who created many themes whose vital depended upon their harmonic essence.

One of the earliest is to be found in the second p of the Pilgrim's Chorus in *Tannhäuser*. The first p (a double period) closes in the dominant of E maj Then begins a beautiful modulating motive (see Ex. moving through E minor and B minor to D major. sequence (m. 19-20) closes in F major. Then follo instead of another exact sequence the graceful harmo outline at B (m. 21-24), after which this entire ser (m. 17-24) is repeated.

Another writer, delighted with such wonderful terial, might have gone on as at 22a, 24a, in which ev he would have produced the monotonous 2+2+2- which Wagner avoided, as did Beethoven in the for illustration.

In this connection attention should be called to rhythmic grouping of the measures in part one (m. 1- of the Pilgrims' Chorus, which may be given th 4+4+2+2+4. These proportions are exactly the sa as those of the first period of the Beethoven Son (2+2+1+1+2) which, as was said before, has mathematical outline of the march rhythm shown Ex. 3b.

There are of course many other ways of arrang measure groups to insure the combination of unity v variety, but the above instances show that the laws g erning the simplest motives also control the greatest works, just as the laws that induce the dew drops assume a globular form, force the same contour u the sun itself.

The Summary

In reviewing the foregoing we may feel warranted making the following premises:

1. Thematic Development imparts variety to a gi motive.

2. Thematic Development renders a given passage section homogeneous.

3. Thematic Development is a phase of volitional e lution from the simple to the complex, in which various elements—rhythm, melody, harmony, and e orchestration (see the Pizzicato movement in Tsch kowsky's F-minor Symphony) are elaborated.

4. Finally, Thematic Development is the art *making things grow,* whatever the material, be it of Bach or Beethoven; Chopin or Wagner; Schönberg Honegger; Jones or Smith.

But at this point a word of caution should be inser lest it be assumed that in proclaiming the value of branch of the art we seem to be announcing a pana against the ills of mediocrity. Thematic Developm cannot impart vitality to themes of no value. Th are no definite rules for creating great work, nor the other hand is the abandonment of all rules or crit an infallible source of inspiration. As the great Fre art critic and philosopher Taine remarked to his clas Art History—the only rule to be observed is "that artist be born a genius, a matter that concerns his par and not his instructors."

"The greatest virtue of the musical art is the v power it possesses to create a new world for every of us, a world based not upon the visible but the in ible, the world of aspiration and feeling, which is real spirit world, the source of sympathy, human broth hood, coöperation, team-work. Music has no creed. is a priceless gift to be handed on to our children." —Delaware State Parent-Teacher Association

"Music is fundamental—one of the great sources health, strength and happiness."—Luther Burbank

Another Way to Memorize

By SIDNEY SILBER

Dean of the Sherwood Music School, Chicago

If anyone questioned your ability, at this moment, to uently recite the alphabet, it would probably cause you smile. I am just as positive as you are that you could cquit yourself satisfactorily, for the simple reason that ou know that you know the alphabet, even though you ave perhaps not had occasion to recite it for many years. or would it cause you any embarrassment or difficulty recite any part of the alphabet between two given tters.

Why and how do you know that you have mastered he alphabet? Briefly, because it has become part and arcel of your reading and speaking experience. Without it you could hardly understand printed or spoken lanuage. You have completely absorbed and assimilated t—so in other words, you have studied and learned it so vell that you have memorized it! In bringing about this esult your mental processes went through the following ndispensable stages:

1. *Intense interest on first encounter.*
2. *Undivided attention while absorbing impressions.*

Is there not a perfect analogy between this process of bsorption of the symbols of language and that of music which so often has been called "the language of the motions?"

Why, Then, the Present Difficulty?

How often one hears the complaint of adults who reall the ease with which they used to memorize! How nuch discouragement has this "different" condition of ffairs not caused; and what foolish and often wholly unfounded conclusions are reached because of "the deline of powers?"

The reason for it all lies simply in the fact that the dult rarely realizes the changes which have taken place n his reactions as compared with those experienced as a re-adolescent. He forgets that, as a child, he or she vas refreshingly devoid of self-consciousness, fear, susceptibility to embarrassment, and mental confusion—all f which factors are to be blamed, in the main for the resent "dilemma." All of them are the direct causes or the lack of self-confidence to which may be attributed nost of his failures and disappointments. All of them conspire to aggravate his lack of concentration—undiided attention. It is obvious, then, that by restoring his power of concentration, the lost powers may be egained.

Regaining Concentration

There is but one cure for lack of concentration—the ntelligent use of the will. This does not, however, imply ny forced procedure. The process of focusing one's ndivided attention upon anything can be effected mainly y gaining pleasure from one's study. And how is this leasure attained? Through the proper mental associaions.

Two Mental Attitudes

It is well-known that the normal mind functions in wo distinct, yet inter-related ways. The mind is either onsciously or sub-consciously functioning. Before any nental process can become sub- (or un-) conscious in its vorkings, it must have functioned consciously. Conscious functioning has to do with all of our impressions nd perceptions received from the outer, physical world n which we find ourselves. Not until these impressions nd perceptions are intelligently interpreted in terms of ndividual experience, do they become sub-conscious. This is but another way of saying that they become habitual. Human beings do things well which have beome habitual. It is evident that our investigations have o deal with the breaking down of bad habits (the habits f failure) and the re-instatement or substitution in their lace of good habits, or the habits of success.

The Complexity of Piano Playing

Piano playing and music playing are indeed complex, nvolving such a multitude of operations, both physical nd mental, that to become entirely satisfactory there nust be a place for everything and everything must be n its proper place. It is precisely because there are o many breaks or slips in the mental and physical mahinery of the "complaining" student that the condition f poor retention arises.

Conscious and Sub-Conscious Memorization

Conscious memorization has to do with the recalling f printed symbols or even in "playing by ear." It is the least satisfactory way to absorb and assimilate music. The symbols merely stand for sounds; and unless these sounds are heard and intelligently correlated, the music can have little real meaning. It is obvious, then, that the study of symbols must lead to musical concepts before the music itself can be absorbed or understood. Here, again, the analogy to language, especially spoken language, is complete. We do not parse our sentences before we speak, nor do we parse them while we are speaking. In order to speak coherently and fluently, we must have something to say. Our saying what we intend depends solely upon the precision with which we have trained our speaking mechanism. But this training does not imply merely the learning of words separate and apart from another!

Another, and somewhat higher form of conscious memorization indulged in by many students, has to do with the mapping off of sections of a composition and comparing one with another. This is merely doing the first-named thing in larger units. It does not hit at the heart of the problem. It simply emphasizes the recalling of visual symbols.

Three Conventional Stages of Study

The average student who complains of his difficulty in memorizing usually approaches his work in the following manner:

1. He reads the text and plays it solely from the standpoint of tonal duration and pitch; that is, he plays the correct notes in time.
2. He "works in" the interpretation.
3. He consciously memorizes the notes.

As to Point No. 1, there can be no serious adverse criticism up to a certain point. Certainly it is necessary in reading a composition for the first time, to become acquainted with the subject matter from a purely physical standpoint as regards correct values of pitch and duration. Point No. 2 presents some of the difficulties of memorization, since "working in" the interpretation, as usually pursued, simmers down to an artificial, if not superficial, rendering of the inner meaning of the symbols. Point No. 3 again presents greater difficulties for conscious memorization, as an end which depends solely upon recalling printed symbols, can hardly be relied upon to yield satisfactory results.

The point of the whole matter is contained in the fact that we need to employ all the agencies and faculties with which we are endowed to successfully memorize. Our playing mechanism is the tool which responds to our other tools, the eyes and ears, to say nothing of the brain which directs them, by and through our musical intelligence is enlightened. If the activity, then, of learning stops short with the mere employment of these tools, without the intelligence to superintend and supervise their use, it is no wonder that breaks occur in the product.

The Crux of the Whole Matter

The crux of the whole matter is none other than this: Memorization, to be most dependable and successful, must become an incidental or secondary part of the whole process of study. To put the matter somewhat differently: *When you have thoroughly studied and interpreted a composition from the notes, then, and not until then, are you ready to play and interpret it without the notes!*

An Interesting Analogy

If you were a painter which of the two following procedures would, in your esimation, promise bettter results:

1. To perfect a part of your work with little or no regard for the entire work, or
2. To get a rough, general conception of it and perfect the parts thereafter?

It is quite obvious that successful painters pursue the second course. But, even before he makes a line, angle or curve, the painter has a broad, general conception of what he wants to do. In other words, the picture lives in his imagination. This last word, Imagination, contains the secret of effective memorization. Let me repeat; *Not until you have successfully interpreted a composition from the notes should you venture to play it without the notes.* Everything depends upon interpretation; interpretation depends upon study; study implies becoming thoroughly acquainted with all details and phases of the work, both from the physical and mental viewpoints.

I have already anticipated some of my admonitions as to how to go about becoming more efficient in the matter of memorization. The first lies in making something out of the music (not the notes only). It must sound like something from the very beginning. It must mean something, even if a few literal mistakes present themselves from time to time.

When Does the Student Really Know a Composition?

Now when does a student really know that he knows a composition "by heart?" There are a number of reliable tests to which every earnest student should subject himself; after he is of the opinion that he has mastered his work:

1. Play the composition only from the standpoint of pitch and duration, without pedal, without any expression whatsover and do all of this below tempo. This is far more difficult than most students realize, as it requires intense attention to detail. I have found it invaluable as a means to fortify the feeling of mastery of the subject-matter.
2. Playing the composition frequently for others.

I would have students play from the notes for others, with the interpretation sought, even during the first stages of acquaintance with the notes. Such a test is a splendid means of making him or her aware of difficulties which do not present themselves when playing alone. It serves also to rid him or her of the embarrassment and fear which so often mar otherwise good performance.

Overcome Fear and Timidity

Students will overcome timidity and fear by taking to heart the moral contained in one of Schiller's well-known poems. The story goes that a certain countryside was once scourged by the depredations of an awful dragon which devoured man and beast alike. Along comes a knight who avers that he can slay the creature. Though warned of the dire fate of others who vainly tried to accomplish the same end, he goes about his business and solves his problem in the following manner: An enlarged and more awe-inspiring image than the original is made. His steed is made to charge the image until it becomes accustomed to the painted dragon. Not until he is sure of his horse, does the knight charge upon the living dragon whose heart is quickly and surely pierced. For piano students troubled with timidity and fear it need hardly be added that this "dragon" may be overcome only through the use of courage and intelligent persistence.

Résumé

Success in memorization is yours if you will procede as follows:—

1. Learn, through intensive, intelligent study, to play and interpret your work from the notes, listening at every step whether your execution tallies with your intentions.
2. Test yourself when alone, whether you know each and every part of the printed text.
3. Play often for others, learning from your failures and disappointments.

If you will do all these things persistently and consistently, you will overcome timidity and fear and you will acquire that confidence in your ability to accomplish all of your tasks which comes only to those who know that they know.

The Ingenuous Romans

"ITALIAN musical habits are charming in their naïveté. At the last moment, if concert does not prove convenient to the manager, an announcement is sent round from mouth to mouth in the morning that it has been postponed a day or two later, and when it finally occurs, it never commences at the stated hour, but generally half an hour late, and this even when announced *preciso*.

"At the opera things are even worse. Only when the King is present do they start at the advertised time. Truly 'tis time for a Mussolini. But lest I be thought ungrateful to a land which has added (and still adds) more color to the romance and beauty of life than any other, let me here record my gratitude to my Roman friends and to the Eternal City for some of the deepest and most lasting impressions of my very impressionable life."

—A. EAGLEFIELD HULL (In *Monthly Musical Record*).

The Practice of Arpeggios

By E. R. Kroeger

THE two important kinds of figuration are the scale and the arpeggio. Scale practice is usually begun in the first year of the pupil's work. Some arpeggio practice may be given by the teacher, but it is usually desultory and incomplete. Because of this lack of training it frequently happens that pianists who have played for many years play arpeggios either in a blurry, slovenly manner, or unequally and jerky.

The arpeggios mainly used in compositions are the triads with their inversions, and seventh chords with their inversions. Because of their frequency, they should be practiced with unremitting care and diligence. Equality and clarity are the two prime considerations.

Equality signifies a precise balance of finger weights. The characteristics of each finger should be carefully examined. The thumb is stronger and more pliable than any other finger. Then comes the third or "middle" finger. It more nearly balances the thumb than any of the others. The second or "forefinger" is next in strength. But it is only necessary to trill with the thumb and the forefinger, to see how much weaker the latter is. The fifth or "little" finger is next. When combined with the thumb in sixth or octave playing, it seems almost equal to it in strength. This is because of its situation in the hand. In the course of an arpeggio, it is usually met with at the termination of the right hand, or at the beginning of the left. It is but seldom employed in the course of the arpeggio.

The fourth finger is the weakest of all. The ligament which connects it with the third and fifth fingers prohibits it from having a free and full stroke, when those fingers are held on the keys. The training of the fourth finger is one of the most important features of piano practice. When the thumb-side of the hand is held low, and the little finger side is held high, the fourth finger has an opportunity for a good stroke. When the reverse is the case, the stroke is a poor one. By depressing the hand to the little finger side, the weak fourth finger soon cultivates a diagonal stroke, which lacks power, and is distinctly inferior to the stroke of the other fingers. It also strikes in such a manner as to press against the next key, and not in the center of its own. In fact, this faulty hand position is one of the most frequent subjects for criticism of a student on the part of the good teacher.

There is nothing better to correct this defect than a careful practice of seventh chord arpeggios. Take the seventh chord on the first degree of the Key of C major, C, E, G, B. Practice the right hand for one octave quite slowly. Strike C with the thumb, and employ a firm weight touch. Sustain it four counts. Then strike E with the second finger. As this is done, the thumb moves immediately behind the second finger. The wrist turns outward slightly. G is struck with the third finger. The thumb is directly behind it. B is struck with the fourth finger. Immediately back of it is the thumb. By this time the wrist has turned considerably outward. The thumb follows, perfectly legato, on the octave of the first key. And now, the wrist is distinctly in a convex form. The fifth finger side of the hand is quite elevated, and the thumb is quite depressed. Practice one octave in this way a number of times. Then start the thumb of the left hand on C, and descend with the notes B, G, E until the octave below is reached. It should be played with the thumb. Do this a number of times. Later the two hands may play together, always slowly. Gradually the hand position will be improved and there will be no desire to allow the hands to sag.

After practicing one octave a number of times in this way, two or three octaves may be taken up. Then the Dominant Seventh chord, arpeggio of the key of F, may be practiced—C, E, G, B flat. After that the Diminished Seventh—C, E, flat, G flat, B double-flat. An arpeggio of considerable value is C, D, F, A flat—the last inversion of the Secondary Seventh chord on the second degree of the C minor scale. These seventh chord arpeggios are particularly to be recommended because they employ four fingers instead of three, as do the Arpeggios of the Major and Minor triads. They must be practiced in every key.

The Arpeggios of Triads should then be practiced: Major, Minor, Diminished, Augmented. They may be used in the inversions, as well as in the fundamental position. Never pass beyond the octave until the legato to the octave is smooth and satisfactory. Much time can be spent in playing the tones, C, E, G, C, with the right hand slowly, estimating the full value of each note. Take the left hand in the descent C, G, E, C, (thumb, second finger, fourth finger, thumb) in the same critical, appraising manner. The writer believes that equality should be striven for first, and that systematic accentuation should follow later. Arpeggio practice of extended positions is excellent for equality. Take the notes C, E, G, C, E in the right hand with the thumb, second finger, third finger, fourth finger and fifth finger. In the left, take the same system of fingering on the notes E, C, G, E, C—in opposite direction from the right hand. The wrist must necessarily be held elevated, and must move laterally, in a pivotal manner. It will be easy to discover inequalities.

It cannot be sufficiently impressed upon the pupil that this sort of practice must be slow at first. The average young person hardly knows the meaning of the word "slow." Ask for *Adagio* and *Andante* is the result. Ask for *Moderato*, and *Allegretto* is the result. If slow practice cannot be secured by ordinary means, then the metronome should be used. But there should be a distinct consciousness of each individual tone. With continuous practice the speed may be gradually accelerated. But the speed should never be such that faulty crossings or an unequal legato is permitted. When equality, clarity and speed can be joined together, then arpeggio playing is a delight to both performer and listener.

Felix Le Couppey

FELIX LE COUPPEY

COMPARATIVELY little has appeared in American magazines about this composer of works which have been played by thousands and thousands of students. Felix Le Couppey was born at Paris in 1811 and died in 1887. He was a pupil of Pradher and de Dourlen at the Conservatoire of Paris. At the age of seventeen he became *repetiteur* at the Conservatory and also Professor at the Ecole Polytechnique. In 1848 he succeeded Henri Herz as professor of pianoforte playing when that brilliant but superficial pianist undertook a tour to America. Finally, in 1854, he was appointed full professor of a class at the conservatoire.

His pupils achieved fame in France but were not widely known outside of his native land. Le Couppey wrote, in addition to his numerous exercises and studies, a history of the piano; and at the time of his death in 1887 he was engaged upon a book dealing with methods of pianoforte instruction. This work was never completed.

Le Couppey, like his friend and colleague, Marmontel, was a man of strong personality, high culture and great industry. His studies are always practical and never descend to the vulgar. He was a great admirer of Bach and did much to popularize some of his works in France.

An Unusual Prospect

ETUDE readers have come to expect a certain quality in the articles and in the music which we have the honor to present to our readers during the opening of the teaching year every Fall. This year we can truthfully and conservatively say that we have more fine, practical features than ever before in the forty-two years of our journalistic life. We are depending upon our good friends to tell others that THE ETUDE this Fall will be more inviting and more necessary than ever.

"The Tempest," A Musical Play

By Alfredo Trinchieri

NOT yet, with all our musical organization, "Musi Weeks," and propaganda, have we got up to the poin where music has so great a share in our daily live as was the practice in the Elizabethan era. We pat our selves on our backs and proclaim our advanced civiliza tion, but advancement has been not always symmetrica

Nowhere do we find this more pertinently presente than in Shakespeare's writings. A product of the middl classes, and seldom rising above them in his association naturally he to a great extent must have reflected th viewpoint of the masses on life and art.

No other writer has used music so often as illustra tion, and none other could turn a musical figure so deftl and thus emphasize a fancy so felicitously. His play verily teem with musical allusions.

In none of his works are his tributes more telling paid than in "The Tempest." The unfolding of the pl almost turns on music. Yet many learned critiques of th play have been written with no allusion made to th service of this art to the work.

Of the characters in the play everyone is musical those who are human, the fairy *Ariel*, and the man-fien *Caliban*. A complete analysis of this one influence the play would require pages. The musician will get new valuation and respect for his art by reading "Th Tempest," marking all allusions to and uses of musi and then giving careful thought to the reasons of Shake speare in making this so much a musical play.

Sparks from the Musical Anvil

Flashes from Active Musical Minds

"THERE is a danger when people, especially children, ar taught music solely to win money prizes, that such teac ing does more harm than good."—LLEW TEGID.

* * *

"Negro folk-songs are simple and beautiful, and ja is complex and hideous; but both are perfect reflectio of emotional states—pure in one case, stupid and vulg in the other."—HAROLD BAUER.

* * *

"It (music) is essentially the language of emotion, b to enjoy music adequately we must have knowledge a well as feeling, for it should make appeal through thr avenues—the senses, the emotions, and *the intelligence* —SIR DAN GODFREY.

* * *

"How well you play the shorter pieces accounts in large measure for your success. And the smaller piec are harder to play than the larger works; that is, hard to play acceptably. It requires a great artist to play little piece."—FRANCIS MACMILLAN.

* * *

"The whole spirit of accomplishment in America is o of speed and sudden success, and it is natural that th should have conveyed itself to the art student. Th spirit, however, is detrimental to art, for artistic succe is produced only by consistent and persistent training —SERGEI KLIBANSKY.

* * *

"It is very difficult to make a virtuoso career f oneself. It demands so many other qualities besides t possession of great talent. It demands a certain quali of character, a generous amount of good health, an e ormous amount of vitality. It demands money and le ure; and it demands these things all of one person." —OLGA SAMAROFF.

* * *

"That there are worthy American works becomes pe fectly apparent to the seeker after them; but that w should espouse the cause because of patriotic reasons wholly undesirable. Patriotism and art are not fuse satisfactorily. Nevertheless, I believe that every serio teacher and student owes a certain duty to the America composer. This is no more than he owes to his art i general."—ASHLEY PETTIS.

* * *

"It is the Children's Concerts which are the hope c America's musical future; and these concerts are bein imitated all over the world. Think of it! In twenty-fi years the whole concert-going public will have change there will be actual knowledge of music to put standar of performance on an entirely different level. When attended one of the Children's Orchestral Concerts give in Chicago, I felt it to be the most significant music movement in America."—FELIX SALMOND.

A Help to Acquire a Brilliant Technic

A Common Fault Exposed

By JEAN PAUL KÜRSTEINER

Biographical

Jean Paul Kürsteiner, composer and teacher, was born at Catskill, New York, July 8, 1864, of a French-Swiss father and a New England mother. His musical education was received mostly at Leipsig, where he was instructed principally by Weidenbach, Jadassohn, Teichmuller and Richard Hofmann. Returning to America he organized and for ten years directed the music work of Miss Baldwin's School of Bryn Mawr, Pennsylvania. In 1893 he became director of music at the Ogontz School, of Ogontz, Pennsylvania, which work he has continued to the present, also teaching a large class in Theory in New York City. Many of his songs have been unusually successful, having been programmed by our leading concert artists.

Mr. Kürsteiner's article will be found exceedingly practical for both teachers and students.

THE following article deals with a technical question, solely. There are no hints of musical expression or of interpretation. The crux of the whole is based upon the neglect of that stroke of the finger, which, neglected, causes more faulty playing than can be imagined. It is a question neglected by beginners, especially, and those who are satisfied to play "at" things instead of really playing them. This class of students is hopeless, for, where contented satisfaction dwells, improvement generally ceases.

That stroke of the finger which is so frightfully neglected, is the "up stroke," the recover, as it is sometimes called. This article is written also in the hope that it may help some hard working student who practices and yet does not seem to make much advancement for all the time he spends. He knows something is wrong but cannot definitely find out for himself. The writer hopes such a one may find food for thought in these hints he offers. Any instructor can but show the way, it is the pupil, only, who must work out his own salvation.

Concerning the Law of Gravitation

How many students of piano, while trying to develop their technic, have ever thought that when a certain apple, loosened from its stem, fell toward the ground and, falling, managed to alight upon the head of a gentleman who was comfortably resting in the shade of its leaves—how many of you imagine that that single event would and does play such an important role in the art of training the fingers so that they are responsive to the mental stimulus coming from the brain? For the gentleman resting under that apple tree, and it was his favorite one, was Sir Isaac Newton. This apple, falling upon his head, caused him to discover the law of gravitation.

It does seem strange, does it not, that such a law of mechanics can be applied to the fingers, and above all that this law enters into the question of a neglected set of muscles, but if you will follow carefully what the writer has to say concerning the combination of the two, that is, the law of gravitation and the use of the muscles moving the fingers, he hopes you will not only obtain a better understanding of the laws of dynamics applied to piano technic, but also by the application of this law, improve your technic so that you will be gratified by your own progress which you can sense in your fingers, and your friends, too, by their hearing, can appreciate your better playing.

Feeling one's self conscious of a new power, recognizing mentally the results from its development—these are the things that give courage to students plodding up the long, heavy grade to Parnassus. Practice then becomes a pleasure and not a hard grind, the heart awakened to strength for further effort.

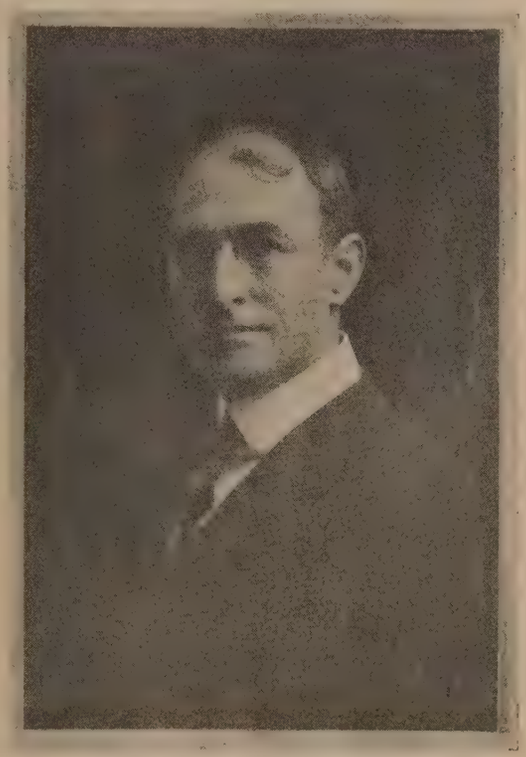
The Flexors and Extensors

This statement, which follows, will sound strange to many. It is an anatomical fact, unknown to most pupils of piano, that every completed movement requires the service of two sets of muscles, the flexors and the extensors. It may be their attention has not been called to it, but the fact remains just the same. As to the use of the sets of muscles, you will find the same is true in all classes of animals. To repeat that statement, each movement of our muscular system such as in walking, breathing, the winking of the eye or any other, is made by requiring the service (as in walking) of one muscle to raise the foot—the other muscle to bring the member back in its natural position. This explanati will answer for any other motion.

Upon asking a pupil as to the above statement, the writer does not recall ever having had it answered correctly. Sad but true. Such ignorance of this importa subject has caused more worry, more weary repetitions of difficult passages, more loss of time in playing them over and over in hopes that this constant repetition will help, than any other one thing an earnest, conscientious pupil can do.

You, who read this, must get that idea of the flexors and extensors firmly fixed in your mind before you can get the gist of this article; for it is the lack of strength in the extensors which prevents you from arriving at a stage of development commensurate with the amount of time you spend on your work.

Now to get to this matter of the extensors. When it is once seen clearly that every motion made with the hands is made by the flexors (the hand being brought back to its original position by relaxation of the extensors, and not by a conscious, voluntary motion on their part) you will well understand that set of muscles is already developed to a certain extent—semi-ready, one might say, for an instrument of percussion, as our piano is.



JEAN PAUL KÜRSTEINER

Just think for a moment of the motions of the hand you have made since, as a baby, you became conscious of things about you and wanted to get at. A litttle child sees something attracting its attention and its first instinctive move is to grab it, using the flexors. Clinging to mother's skirt as it tries to walk, it clutches for a good hold lest it fall—using the flexors, trying to keep its balance by holding onto a chair—it is still using the flexors, and so it goes on from hour to hour and day to day as it grows in age and strength, using nothing but that clutching instinct for anything it may get its hands on and grab. Then as it develops further it learns to dress itself, buttoning buttons, tying knots in ribbons, shoelaces and the like, carrying books, playing games, tennis, base-ball, golf and others, where an implement must be used to play the game—racquet for tennis, bat for baseball or club for golf. All this time the flexors have been used, never the extensors by any voluntary motion—and now comes a funny thing when you think of it—there is no motion in any of our daily duties in the house, our pastimes or our studies where the extensors are voluntarily used to attain an end.

Think of the countless times you have opened doors, carried parcels home from the store, worked in the garden, gripped the handle of a lawn mower to push it; you cannot conjure up one single thing you do which does not bring into play these flexor muscles. From all this you can readily see that the flexors—the striking muscles—are in a way prepared for an instrument like our piano which depends upon digital dexterity for its use.

The Law of Inertia

Now remember the law of gravitation discovered by Sir Isaac Newton and we will soon see how this is applied in the use of the extensors. You all know as well as the writer that any object resting on the earth's surface remains in that same place forever unless some outside force overcomes its inertia and moves its point of contact. This same object is incapable of moving by itself in any direction: up, down, or to either side. Has it ever occurred to you that your fingers, when they have struck a key, and are still holding it to make the tone legato to the next, has it ever occurred to you that each separate finger is in the same class as that certain something on the earth's surface which cannot of itself seek a new place? Put your finger on any note you please and push it down into its bed; that is, as far as it can descend. Let it rest there a minute. That same finger will stay there forever unless something is done in some manner to raise it away from that key to strike somewhere else. You must, of necessity, overcome that law of inertia governing it. The muscle you use to overcome that inertia, the preparation to strike again, the raising it to get away, is done by the extensor set of muscles. These are the ones which, through no fault of our own, have been so woefully neglected. That one thing is the reason why the playing of so many piano students is slovenly and sticky.

How many who need these helps have ever thought that the main stroke in piano technic which produces clarity in rapid passage work is *up* and not *down?* It is not intended to convey the idea that tone is made by the up-stroke, for we all know it is not. By the above statement the writer means that the main stroke for clearness of playing is the up-stroke—away from the key. The writer repeats. There is no question here of tone, expression or of interpretation—this matter of the up-stroke being a means of better and more responsive finger work, solely. It is a voluntary finger motion in practice, not done by chance. It is done involuntarily only when, by persistent practice, it becomes a motion governed by action of the subconscious mind; or, as we say, "by force of habit."

By calling this main technical stroke the up-stroke, it is not intended to create the impression that the finger comes up sky-high, raised by the extensors to its utmost. The height intended and hinted at is just sufficient so that it can be placed over another key, ready, like any good little soldier, to do his bit when the order is telegraphed from the brain for that downward impulse into the key-bed.

To go into the matter further, imagine a foot racer about to run a race, all ready for the starting signal. Things being equal between them, if you knew beforehand which one could lift his feet the quickest and fastest, you would know which one would run the race in quickest time and, of course, this one would be the winner. The lifting muscles again. Suppose you are in the gymnasium, working away at your punching bag. Unless you get your arm back quickly to strike the bag again the bag will fly back, hitting you in the face. Again the get-away set of muscles—those pulling your fist from the bag. Place a hammer on a nail. Let it rest there. How long do you think it would take to get that nail down into the wood? That nail will stay there forever—until it rusts away—and unless you raise that hammer each successive time you wish to hit it, no action, as far as

the nail is concerned, takes place. Again the lifting muscles, and so example after example might be cited, all showing the necessity of getting that set of muscles, which pull up and away, in some kind of shape so that they respond quickly to that mental impulse given it by the brain. To put the matter in a condensed form is this: Each finger should be able to show the same amount of power with its upward stroke as it has in its downward. If you are in a gymnasium where the strength tests are registered by machines built for that very purpose, you can, by a test of your own hand, discover how lamentably weak the extensors are in comparison to the flexors. Try it and be convinced. Of course you cannot make up in a few short months of piano practice the difference between the two. The extensors are under too great a handicap, but you can, by hard work, approximate it.

Necessity of the Up-Stroke

To refer back to the beginning of this article, which concerns the neglect of the development of the extensor muscles, in order to arrive at a point in your playing where you can play easily, rapidly, without blurring and without apparent effort, it is absolutely necessary to practice this up-stroke of the finger, firmly resolving to make it a department of your work for itself. If you will consider a moment the reason is obvious. You will agree, no doubt, that the sooner you release the finger the sooner you can put it over another key ready to strike again, thus proving conclusively that the rate of speed to be attained is not dependent upon the strength of the striking apparatus but on the lifting, for the quicker you are able to raise a finger just so much the quicker are you going to strike again. The whole question depends upon just how soon you can get that certain finger to its second impetus down. If you find you have been practicing certain passages many, many times, if you find yourself stumbling and blurring the notes, nine out of ten instances are due to the extensors not functioning. You can rest assured that is so. That set of muscles bringing the fingers off the key is weak. It has happened time, time and again in the author's experience, which has been a long one, that piano students, as a rule practice faithfully hour after hour, confining themselves to the matter of the down stroke, which makes the sound of our piano, forgetting the compensating up-stroke, which brings the fingers in position ready to strike again. It is plain that by practicing in this manner the flexors become stronger and stronger, but what good is that strengthened finger if you neglect that other set of muscles? It is like having a fine automobile with no gas to run it. If students would devote half their time spent in technical exercises to this up motion and perfect it so that it is lightning fast, most technical troubles, from sluggish finger work, would disappear like mists before the rising sun. As was stated before, it is not necessary to raise the finger to its utmost, which causes a tenseness in the whole arm. About an inch is all that is required, and while playing very rapidly the fingers seem to leave the keys.

Helpful Suggestions for Acquiring the Up-Stroke

Practice so that the up-stroke receives the accent. It will make a sort of syncopated way of playing because the sound will come after the main beat. It is the same idea of "cross accent" or "false phrasing," which is such a help sometimes. Let the main accent, as far as sound is concerned, alone for awhile. Try this, too, on your piano. Play a slow scale using white notes only—about one note to the metronome set at sixty. As you play do not listen for the tone nor watch the surface of the key, but lean back as far as is comfortable looking at the square ends of the keys, those ends which are directly in front of you.

Watch them as you play, as a cat would watch a mouse. Those square ends should rise up instantly as the fingers leave them, like a shot should they come level with the others. There should be no sluggish, sticky motion in any respect; for, if there is, just as sure as eggs are eggs, your finger is weak in its up-stroke—you cannot help playing slovenly, missing half your notes. If you do not see any sluggish movement of the keys as they try to resume their places even with their neighbors, you may be sure you have found the solution to many of your troubles in passage work. By this last term are meant scales, arpeggios, in short, all running groups. It is necessary that the keys "recover" just as rapidly in slow tempo as in fast. The levers (keys), which extend into the piano and seem to stop at about six inches of their real length are about nineteen or twenty inches long, more or less. They are counterweighted so that they may respond quickly, for there are no springs to help them rise.

Unless you get that certain digit off the key, the law of gravitation, which is being applied by your hand and arm, will cause it to stick down forever, because the weight of the hand and arm is far greater than that of the little lead counterweights. These last are little round pieces of lead about the size of a dime, which are sunk into the same sized holes in the levers at various intervals throughout their length. Piano actions are made this way, thus making the hand and fingers conform to its way of thinking. It seems really too bad, does it not, that there is no other kind of mechanism invented, which might be of some assistance in our work instead of making us do its bidding?

Law of Gravitation Applied to Octaves

Few of you will imagine when you attempt your octaves the main difficulty you encounter is the fact that one of the prime forces of nature is working against you, as you endeavor to raise the hand or arm, as the case may be, quickly from one octave so that another may be played. It is needless to say that you cannot play any next octave until you have released the one you have just struck, this release being accomplished solely by the up-stroke of the hand or arm. That force working against you is gravity.

Suppose you raise your arm off the key-board, using no support, the fingers being about five inches above the keys. Keep the arm in the air a while. You will soon feel a sense of fatigue. A little longer, and gravity claims you for her own. She has conquered your hand. She has forced you down. But no power on earth will make the hand or arm rise unless you will do it.

In the matter of the recover of the fingers using the extensors, the poor thumb is the worst sinner of all. The great pianist, Rosenthal, upon being told that he was the greatest technician of the present day, replied "I ought to be the best player, for I practice the most."

The writer may be accused of repeating himself concerning the up-stroke of the finger—the recover, as it might be technically termed; but if he has repeated himself he has done it intentionally to impress the fact upon his readers, for he has seen the devastating effect of these unequally trained flexors and extensors.

Name It "Smiles!"

By Sidné Taiz

"Give a dog a bad name and you may as well hang him," is a proverb no older than it is true.

Many a composition has been killed, so far as its popularity was concerned, by a bad name, a name which did not appeal to the imagination of the one looking for something interesting to study. And this is more apt to be true with the artistic composition than with the so-called "popular" music, with which the "catch penny" title is apt to be associated.

Now our student readers may take a useful hint from this same proverb. Do not get unpleasant ideas associated, mentally, with any feature of studies. How many have learned thoroughly to dislike scales, and for no other reason than that "disagreeables" had become tacked onto them, imaginatively! Scales are the best of friends of the pianist and should be welcomed as such. Greet them with a smile and think of the hard places in pieces which their mastery will make easy. Do the same with any technical study. Go at it cheerfully and it will respond with a lightsome spirit as pleasant as the smiles on the face of a comforting comrade.

Don't Handicap Your Own Success

The student who commences his music lessons in the Fall at any time after the regular term begins handicaps his own success by every minute he loses in this manner. Because you are studying privately with a teacher and not in a school where your lateness would be "penalized" should make little difference. If the term opens on September first or September seventh, remember that date is the starting date, not one day or one week or one month later.

"A physical temperament may be defined as a combination of organic matters which individualizes the physical constitution; and a mental temperament a grouping of the human faculties which create the propensities by which mankind is swayed, subjection to the propensities giving cast to the features. All of these factors inseparably combined establish individuality and personality."

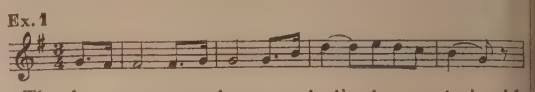
—William Armstrong.

The Contagious Short Motive

Some of the most infectious music of the last few years has been composed of extremely short motives. Possibly this is a natural concomitant of this neurotic age—an age in which even the ears are not permitted the privilege of sustained action.

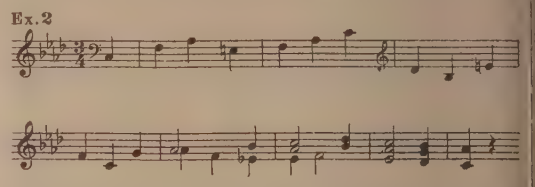
Beethoven was often capable of short melodies, as is manifested in his *Menuet* from the *Septet, Opus 20*, a tune which he liked so well that he used it in his *Sonata, Opus 49, No. 1.*

Ex. 1



The famous master, however, inclined toward sizeable motives, even those eight measures in length, such as the motive of the Allegretto of his *Sonata, Opus 10, No. 2.*

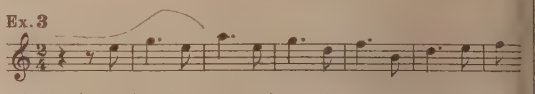
Ex. 2



Please note that of these two themes one is famous and the other rarely heard. The human mind, in general, is apparently very limited in its capacity for receiving and retaining musical messages. Some long themes are retained by especially musical races; but on the whole the short theme seems to be the most infectious and the most readily grasped.

We have just had an epidemic of short themes. One singularly infectious theme may be traced to *The Merry Wives of Windsor Overture* by Nicolai.

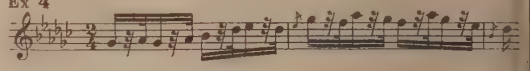
Ex. 3



This theme has been conspicuously reflected in some of the song hits of last year, such as *What'll I Do?* and *Marcheta.*

The Dvořák Humoresque is a network of short themes.

Ex 4



The famous song by Lieurance, *By the Waters of Minnetonka*, is really made up largely of two-note motives.

Ex 5

Note also the captivating *Tea for Two* theme in the comic opera hit "No, No, Nanette!"

Ex. 6

etc.

Numerous other illustrations could be given of tunes that have become very popular because they have been given out in homeopathic doses.

Von Buelow and His "Vidow"

By S. A. Lito

As everybody knows, von Buelow was the husband of Cosima, the daughter of Franz Liszt, before she left him in favor of Richard Wagner, to rule as a queen in Bayreuth. Clara Kathleen Rogers, in her *Memories of a Musical Life*, tells the following story of von Buelow which shows how gaily the sarcastic little genius of the piano took this domestic bereavement.

"One evening, when the Langs were about to entertain von Buelow at dinner (in Boston), Mr. Lang said to his wife, 'Fanny, I want you to be careful not to allude in any way to the Wagners, as it might bring up unpleasant recollections and prove embarrassing.' The dinner passed off happily, but in the course of the evening—*apropos* of some picture under discussion—Mrs. Lang said, 'Let me see, where did we see that?' To which Benjamin himself promptly replied, 'It was at Wagner's.' Whereupon Buelow exclaimed cherrily, 'Ah, you were at Wagner's? Then you saw my vidow; how vas she?'"

We might add that in spite of Cosima's desertion, von Buelow remained an ardent believer in Wagner's genius, and continued to conduct his works at Bayreuth. Von Buelow had real greatness in him.

"Can I Learn To Conduct?"

Practical Hints on Conducting Orchestras and Choruses

By PRESTON WARE OREM

In the present day the attention of thousands of musi-ans and students is directed towards the art of con-acting. And the general public is beginning to take an terest in the conductor and his doings. It is beginning be found that a conductor is something more than a erson who stands up simply and makes a series of more less intelligible motions.

Now, what is a conductor? What does he do? And hence does he come? Rousseau (1712-1778) tells us at "The ancient time-beaters beat time not only with e foot, but also with the right hand." Up to less than ne hundred years ago it was the general custom for e conductor to "preside" at the pianoforte (harpsichord) r organ and keep things moving by playing along with e orchestra, while the "leader" (principal violinist, owadays called the "concert master") occasionally beat me with his bow, when not too busy with his instrument.

The *bâton,* or conducting stick, nowadays so much in idence, did not come into general use in England until 832; although used by Spohr in 1820, and by Mendels-ohn in 1829. Samuel Wesley, in 1827, makes mention f the use of a roll of parchment (or paper) in "marking e measure for the orchestra."

What is Conducting?

Now, what is conducting? It is the art of directing e simultaneous performance of several players or sing-rs by the use of gesture. It is the duty of the conductor concentrate the minds and purposes of the individual ayers and singers into one, forming thereby an instru-ent upon which he plays, just as would any other musical ecutant. Richard Wagner, who knew as much about e subject as anyone, divided the duties of the conductor to two departments: "(A) that of giving the *true mpo* to the orchestra; (B) that of finding where the elody lies." Hector Berlioz demands that "the conductor ould *see* and *hear;* he should be *active* and *vigorous;* ould know the *composition,* the *nature* and *compass* f the instruments; should be able to *read* the score, and ssess other almost indefinable gifts." Concerning all the above, more anon.

In former days, in this country, there were few oppor-nities for the development of conductors, with the ception of such as concerned themselves with choirs nd choruses. Symphony orchestras were few, and theat-cal orchestras, although good in many cases, were stricted in the number of players. Nowadays, all this as changed. The growth of the moving picture theaters numbers and importance, with the consequent intro-uction of permanent orchestras, many of them large nd complete, has brought about a decided alteration in e situation, creating a real demand for capable and telligent conductors. In part this demand has been et, and many good men have been developed. But there still much to be done. The increased interest in the udy of all orchestral instruments, especially the stringed struments, and the remarkable development of the udy of music in the public schools, have brought about nother demand for trained conductors. Conservatory rchestras, school orchestras and bands, Sunday school rchestras, all show an upward trend, and many astonish-g results have been attained.

The Sense of Leadership

Now, for the conductor's equipment. Conductors can e taught, and taught much, but they cannot be made to rder. Granted some natural aptitude, much may be ccomplished. To return to the "gifts" demanded by erlioz. The conductor must, first of all, have a sense f real leadership, he must be an organizer, with the ower to attract and to hold the attention of those with hom he would work. He must be a cheerful and tireless orker, with a sense of humor, and with imagination. e will need also confidence, enterprise and presence of ind. All these are purely personal attributes. Added these, certain musical instincts are absolutely essential. he conductor must possess a "good ear." "Absolute itch" is not positively essential, but it is a great help. e must have an exact sense of rhythm and of time alues; a feeling for dynamics, for color, and for tonal alues. We have known many a conductor possessing ome, or nearly all, of the foregoing qualifications to get away with it" successfully up to a certain point; with ry little real musicianship back of it all. But there a limit to this.

To return again to Berlioz: *Know the composition* and *read the score.* And to Wagner: finding where *the melody lies.* There we have it! These mean *musicianship.* But how will we attain this musicianship? A conductor should be able to play well one or more instruments and have a theoretical knowledge of others. If only one instrument, let it be the pianoforte. He *must* have a good working knowledge of Harmony, Counterpoint and Instrumentation; otherwise he will never be able to "read the score" or "find the melody." What is it—to find the melody? By this we mean that fine sense of form, out-line and proportion that comes only with intense study and concentration. To be able to play on the pianoforte direct from an orchestral score is consummate musician-ship. Yet there have been many who could do it. Con-ductors should be able to sing (most of them, in company with organists and composers, have terrible voices) or, at least, to understand voice production and the principles of vocal art.

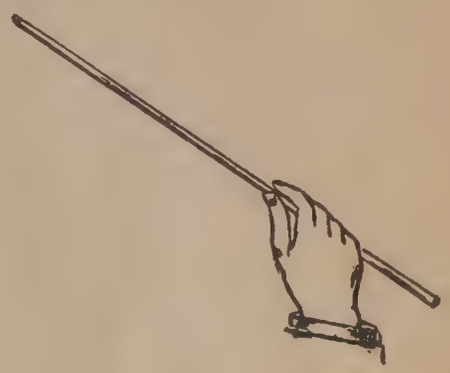
The Rehearsal

Now, for the practical side of conducting. The better part of the real work of the conductor is accomplished at rehearsal. After he himself "knows the composition" he must impart it to the choral or orchestral body work-ing under him. Here he becomes both teacher and drill-master. Here he plants the interpretative ideas which will later come to fruition in public performance. And here enters the element of *truth,* without which no art work is ever really accomplished. The conductor must believe in the composition he is directing; he must be-lieve in himself; he must believe in those working with him, and he must hold the confidence of his singers or players.

There are technical aspects to be considered. F. W. Wodell, in his work *Choir and Chorus Conducting,* says that "The ability to beat time gracefully and correctly presupposes a feeling for *tempo* and rhythm, and a study of the method of indicating the pulses and their sub-divisions, so that the performers may know exactly when to take up the entrances and may keep time as one man. Further by the motions of his bâton and the expression of his features the conductor indicates the variations of force—the *sforzandos, crescendos, diminuendos,* special accents and emphasis." Henry Coward, in *Choral Tech-nique and Interpretation* (much of which is equally applic-able to instrumental conducting), lays great stress upon *Attack,* which he divides into two kinds: the mechanical attack, which means "striking the tones firmly and cleanly, arising from a thorough knowledge of the music;" and the artistic attack, "which super-adds to the mechanical attack—hitting the tone in the middle, with-out the trimmings or incubus of a scoop, drawl or glide."

The Bâton

There is a *technic* of the bâton. The bâton should be light in color and in weight, thin and flexible, taper-ing gradually from the part held in the hand to a fine point. There has been a great improvement in the mak-ing of bâtons. The old-fashioned presentation bâton, of ebony, with gold or silver trimmings, held like a base-ball bat, is a monstrosity. The action of time-beating should be graceful, quiet and unobtrusive. The atten-tion of the audience should not be distracted from the music by unnecessary gestures or extraneous noises. The long-haired contortionists of the '80's have been relegated to obscurity. The great point in beating time is to give a firm, decided stroke, especially on the *strong* and medium beats. This cannot be accomplished by waving the arms or by swinging from the shoulder. On the other hand, one should not stand stiffly, like an automaton, drawing imaginary geometrical diagrams. The bâton is held ordinarily somewhat as a violinist holds his bow: lightly, between the thumb and fingers, at a point a short distance from the end. In certain more strenuous passages it may be grasped more firmly. The wrist should never be stiff or contracted, since the hand must always move freely.



The general directions of the bâton movements now in use are shown as follows:

Simple Duple Measure: $\frac{2}{2}$ (𝄵), $\frac{2}{4}$, $\frac{2}{8}$.

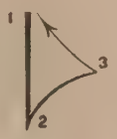
Compound Duple Measure: $\frac{6}{4}$, $\frac{6}{8}$, $\frac{6}{16}$.

All *two* beats to the measure: Down (strong)—up (weak), thus:

Simple Triple Measure: $\frac{3}{2}$, $\frac{3}{4}$, $\frac{3}{8}$.

Compound Triple Measure: $\frac{9}{4}$, $\frac{9}{8}$, $\frac{9}{16}$.

All *three* beats to the measure: Down, right, up; thus:



Simple Quadruple Measure: $\frac{4}{2}$, $\frac{4}{4}$ (𝄴), $\frac{4}{8}$.

All *four* beats to the measure, thus:

In slower time, where it may be necessary to employ more beats to a measure, these general directions may be varied and the motions multiplied at the discretion of the conductor. Many passages may need special em-phasis or specific indications. A five-pulse measure offers no difficulties. It is merely a combination of three and two. In the case of a piece beginning on other than the first beat, it is not necessary to give the preceding beats. The conductor, after a preliminary motion of the bâton, merely indicates the beat upon which the performers are to attack. When the piece begins on the second half of a beat, merely indicate the particular beat. A pause on any beat is indicated by holding the bâton abso-lutely still; resuming the motion, one goes on with the following beat. A hold (as at the close of a piece or movement) is indicated by extending the bâton slightly to the right; a brief motion to the left indicat-ing cessation of sound.

New Orchestras Everywhere

During the past ten years new orchestras, bands and choruses have been springing up by the hundreds in all parts of the country. Many of the high school bands and orches-tras are exceedingly fine. There is a natural curiosity regarding the work of the conduc-tor and a natural ambition to conduct. Mr. Preston Ware Orem has had an extensive experience in conducting orchestras, choruses and opera. His article gets right down to "hard tacks" and tells the average musician how to start in becoming a conductor.

Conductors have other methods of conveying certain directions. These are accomplished usually with the left hand. When the music is going along with moderate force and in flowing style, the left hand is inactive, the bâton in the right hand moving in short, easy strokes. The left hand is brought into play in enforcing the entrance of voices or instruments, in silencing them or subduing them by certain repressive gestures. A *crescendo* may be indicated by a gradually lengthening stroke of the bâton, reinforced by a rising motion of the left arm, these motions being reversed for a *decrescendo*. When approaching a *fortissimo* or climax, both arms may be raised gradually. A *staccato* style may be indicated by short, straight strokes from the wrist of the right hand. Many performers learn to know from the conductor's facial expressions just what he wishes done. This, of course, is concealed from the audience.

All details of attack and release, phrasing, "bowing," "tongueing" (of wind instruments), breathing (of voices), enunciation, homogeneity of tone, dynamics, and points of interpretation, must be attended to carefully at rehearsal, after having been, first of all, worked out diligently by the conductor in his exhaustive study and analysis of the work to be performed. A self-evident perfection of understanding between the conductor and his forces will tend to induce an immediate feeling of confidence upon the part of the listeners. There is nothing like establishing an atmosphere.

The successful conductor must be both a diplomat and a philosopher. Some of the older school of traveling operatic conductors were polished "men of the world," encyclopaedic in their knowledge. A conductor, in fact, any musician, wants to be more than a good musician. He may know one art, but he needs to be familiar with the kindred arts. He must increase his knowledge and stimulate his imagination by a course of reading: general literature, poetry, fiction.

Both the choral and the orchestral conductor should be, in a sense, stage managers. They must know effects and how to attain them. The general appearance of the performers, their grouping, their manner of delivery, all count for much. The singers and the players furnish the medium through which the composer reaches his audience, but they are seen as well as heard. That valuable attribute known as "poise" should be cultivated by both conductor and performers, but by the conductor most of all. Watch the work of some of our great American leaders.

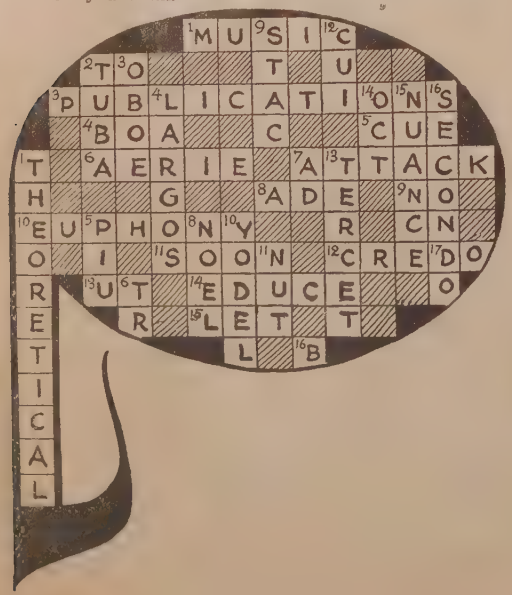
"The study of harmony should be practical; that is, it should be constructive and synthetic, not theoretical and analytic. The high-school boy wants to do something. Let him write some music. I am in favor of letting him learn how it is written by writing it, not by dissecting exercises or fragments of other music. Let him build something. Harmony should be self-expression."

—Raymond N. Carr.

Cross Word Puzzle

We are giving below the solution of the cross-word puzzle contributed by John W. Drain to the June issue of The Etude.

So many interesting inquiries have been received regarding the Music Memory Contest which appeared in The Etude for May that a series of these will be begun in the early autumn.



Four Charming Pupils' Recitals

By Eleanor Brigham

The problem of the pupil's recital is a very serious one in the mind of every music teacher. There are some whose following demand a big recital at the end of the year, and others who are able to give several small ones throughout the season. Two great difficulties must be faced and overcome: the desire on the part of all children to have their share in the program; the other, to have a recital the length of which is not insufferable. Both of these obstacles must be handled with tact, so that the result may be happiness for the child, the parent, and perhaps not least of all, for the teacher. No program should ever last over an hour and a quarter, and *one hour is really much better*. The natural reaction to a statement of this sort is, "What can I do with thirty or forty pupils when each must have a share?" A little planning and a bit of courage soon surmount the difficulty.

Here are four programs carefully planned to last not over an hour, with ample opportunity given for every child to have his or her share in the pleasure given to the audience. The short descriptive notes under the pieces are for general helpfulness, and other compositions of equal length may be substituted if the teacher so desires.

When All the World Was Young

(A program of pieces which deal entirely with the happy days of youth.)

Historical Pageant ..... A. Gilis

A short duet with a simple primo part, and a secondo part needing a hand that can play a good forte octave. The composition should make a very impressive beginning for a program.

A Dance in the Village ..... C. W. Kern

A waltz of moderate difficulties in the key of G with excellent pedal marks, which should be followed accurately.

The Jolly Cobbler ..... Frederick A. Williams

A very clever piece with a "Tap, tap, tap" theme which is well worked out in alternate hands and as a fugal subject in the midtheme. Not difficult technically, but requiring thoughtful practice.

A Cradle Hymn
From the "Musical Picture Book," Octavia Hudson

A charming little hymn written in six-eight time, in single notes, with pretty words which a little pupil might easily play and sing. Both hands are in the treble clef.

The Paper Chase ..... Paul Lawson

A merry caprice with a few short scale passages. The piece is well within the compass of a small hand, as there are no octaves.

In the Hammock ..... R. Ferber

A swing song in the scale of C, containing excellent practice in reading ledger lines above the bass clef, and also a little crossing of the hands. Contrasting piano and forte passages are very vital to a successful performance.

Song of the Katydid ..... C. W. Kern

An amusing bit of descriptive music with a simple left-hand accompaniment to the antics of the Katydid in the right hand.

Long, Long Ago..In "Left Hand Recreation Album," arranged by Louis Kohler

An arrangement for the left hand alone of an old song that is ever popular, well fingered and pedalled. As it is only four lines long it would appeal to the audience and not prove tiresome.

Full of Play ..... J. Truman Wolcott

A happy scherzo which needs flexible fingers and quite a speed.

The Goat Ride ..... Frank L. Bristow

A jolly polka with a few contrary motion scale passages, a little crossing of the right hand over the left, and words which interpret the several themes.

My First Dance ..... Sidney Steinheimer

An easy waltz with a pleasing melody, especially good for small hands, as the largest interval is a sixth.

Follow the Leader ..... Milton D. Blake

A very simple little theme repeated by the left hand after the right, requiring only small hands but needing fairly strong fingers.

Momus ..... Adam Geibel

A brilliant composition which should be played with spirit and with very well-defined dynamics.

Jolly Darkies ..... Karl Bechter

Contrast in legato and staccato, and for a midtheme a nice melody with a right-hand accompaniment imitating a banjo, make this piece interesting.

Program I

The Lonely Fiddler ..... Maurice Arnold

After the tuning notes are given, a jolly little staccato melody follows and a few five-note runs. Well within the compass of the small hand.

The Maypole Dance ..... L. A. Bugbee

A little piece with five short runs and a pleasing melody.

The Pop Corn Boy ..... H. L. Cramm

An easy piece containing a few triplets, and all played in single notes one hand after the other. Words that may be sung comfortably by a little child.

Merry Lads and Lasses ..... E. L. Sanford

A bright piece in march rhythm which affords a splendid opportunity for study in triplets and in dotted sixteenth notes.

Any of the following pieces, which are arranged according to their grade of difficulty, may be added to the program or substituted for some of the numbers given:

Playful Kittens ..... Paul Lawson
A May Day ..... F. G. Rathbun
Well-known Favorite Melodies
Arranged by T. L. Rickard
Mother Goose Duets ..... Theodora Dutton
A Year in the Life of a Child ..... P. Baschinsky
At Play ..... Carl Wolf
London Bridge ..... Paul Lawson
Swinging ..... Walter Lewis
Katydid ..... Newton Swift
Morning Song ..... Gurlitt
Murmuring Brook ..... Gurlitt

An invitation on white paper on a white card printed in a fresh spring green should be sent to all the parents and friends, reading as follows:

MISS ELSIE BLAKE
Invites You to Hear A Program of
Pianoforte Pieces
Which Will Take You to the Days
"When All the World Was Young"
And Will Be Played by Her Pupils at Her Studio
29 St. Paul Street
Thursday Evening, June the Eleventh,
At Eight o'Clock

Now if the number of pupils is greater than the number of pieces, or if for any reason several of the numbers on the program should be omitted, there are several ways in which each child might have a share in the occasion. Here are two suggestions:

First, have the children who are not playing dress in plain colored dresses with white kerchiefs about their necks and little, soft white caps on their heads. The more variety in color among the dresses the better, and a little summer dress can be easily adjusted and basted. If the recital is in a studio leave a space around the chairs grouped in the center of the room, so that as the program is about to begin these children, joining hands may dance around the audience, singing a Mother Goose Song or any nursery rhyme; then the regular program should follow. At the end of the program the children can dance once more, singing a good-night song. If the program is in a hall, the dance can take place around the stage.

Second, if some of the pupils who are not to play are too large for such a dance, why not end the program with the "Mother Goose Toy Symphony," which is very simply arranged and easy to conduct. By omitting two or three numbers of the program this can easily be added as it takes only twelve minutes for its complete performance. It can broaden its orchestral parts to suit any number and ends your program with a feeling of youth and happiness which only dear old Mother Goose can give.

If there is a good printer near at hand, a printed program could be arranged as follows: A folder of small size with the name of the recital, the teacher, the time and the place, and at the center a little cut of a group of Kate Greenaway dancing children, or a little Mother Goose on the front page. On the third page the program printed in small but legible type; on the back the names of all the pupils in alphabetical order may be placed.

Protect Your Friends From This Monstrous Musical Swindle

By E. C. MILLS

Mr. Mills, the author of this article, has been in a culiarly advantageous position for five years to observe e almost unbelievable extent of the great swindle in usic. THE ETUDE published some years ago an article William Arms Fisher upon the methods employed swindling firms to induce would-be poets and would-composers to have their trifling songs published and echanically recorded. Mr. Mills is Chairman of the usic Publishers' Protective Association.

Mr. Mills, through his office, representing practically of the leading publishers, has collected irrefutable idence regarding the swindling "publishers" and is ghting these so-called "song sharks." He states that ere are two firms in the eastern states that have an come of at least $30,000 a month, virtually stolen from dlible amateurs. Although THE ETUDE has presented is subject many times in these columns, we feel it e duty of all of our readers to circulate the informa-on contained in this article, and we advise all who even ntemplate having a song poem or a piece published, ver to pay one penny for having it revised, "set to usic," arranged or published without submitting it to a putable publisher. How can one find out whether a blisher is reputable? Easy! Submit the composition. the publisher wants money from you for anything hatever, tell him to return the composition. It is his siness and his custom to pay *you*, not your business pay him.—EDITOR OF THE ETUDE.

THIS article is written for the person who is ambitious write musical works in any field of that profession: igh-class, popular, operatic or musical comedy. It is ritten particularly for those who have not yet "arrived;" ho are just now feeling the urge to create, to write rics or compose music. It is written with the thought being of service to such persons, with a notion of feguarding them from disappointment and financial ss, of saving them from embarrassing, and embittering xperience.

The writer hesitates to even think of the quantity f creative genius and ability that has been choked at irth by ridicule; that has died of discouragement and isappointment; therefore, let nothing that is said herein ct as a deterrent to the encouragement, in every pos-ible way, of every person who feels the impulse to reate musical works. Now everyone at some time feels his impulse. The instinct to create is normal in the ntelligent mind—the ambition to do so is responsible or almost all human progress in the arts and sciences.

The Outer Fringe

Because of the universality of this instinct—and who as not felt that he would, if opportunity afforded, be-ome a great writer, editor, composer, or actor—there as come into being, existing on the outer fringe of the usic publishing industry, in the shady borderland of he illegitimate, a business by itself which derives its evenue from preying upon the gullibility of those who bey this almost universal instinct.

Within the industry these questionable enterprises have ome to be known by three general and descriptive names: 'song sharks," "fake publishers" and "musical moon-hiners."

Now how do these "song sharks," these "fake pub-ishers" work and thrive? Here is their system:

In weekly and monthly periodicals of large circulation, n the rurals districts especially, they insert their adver-isements, attractively worded, suggesting that the reader rite and submit for criticism some "song poems." They uggest that the poem be about "mother, home or coun-ry," and they offer to criticize constructively any such vork *entirely free of charge*.

The "sharks" draw comparisons (just as do the sellers f fake stocks), of the earnings of successful writers. They refer to the enormous earnings of Irving Berlin, f Jerome Kern, of the late Victor Herbert, and other onspicuously successful creators. The seller of fake tocks points to the earnings of original purchasers in he Bell Telephone Company, the Standard Oil Company he Ford Motor Company, and so on.

The song shark leads the prospective "sucker" on to elieve that the field is wide open for him to do as well, f he but write his "poem" and send it in for com-ment and criticism, which he is to receive "without any harge whatever."

Even if one had no urge to create, no desire to write, hese speciously-worded advertisements would create it, or if there be any such easy and royal road to financial success, why not take it? Especially as it will cost nothing whatever to try.

So the "sap" writes his "poem" and sends it in for criticism. Now the machine, the iniquitous system, begins to work. By return mail the victim receives from the advertiser, which usually styles itself "The Arion Melody Corporation," "The Apollo Harmony Studio," or some such title as would indicate that it is an association of gifted and established writers, a cleverly-worded multigraphed or mimeographed letter (neatly filled in with the address, title of "poem," and so on), extravagantly praising the work which has been submitted.

The same letter, in identical terms, but just filled in with a different name and title, goes to every "sucker" who responds to these advertisements. It goes whether there be the slightest glimmer of reasonable commercial possibility in the work, or if it be the most utterly nonsensical drool ever conceived by a human mind.

Right here I am going to quote, in its exact form, punctuation, spelling and all, just as it was received, one of these poems sent to a "song shark":

"TITLE MELODIES OF YESTERDAY
MUSIC WALTZ"

Play for me, the melodies of yesterday, for I love to hear sweet melodies, of yesterday. It makes no difference whether its fox trot, or waltz, for if I hear melodies of yesterday, they make me love the world more and more."

Now, that is suggested as the chorus, and the following as the first and second verses; remember, I quote the "poem" exactly as submitted to the "song shark":

"Maybe you will agree with me, and maybe you will not agree with me, but whether you will or not, I will tell you that bygone melodies are sweetest melodies of all."

"If I hear melodies of yesterday, I begin to feel happy, it makes me think of yesterdays, it makes me feel young, it even makes me long for my childhood days."

After reading the foregoing effusion, notwithstanding your first reaction, I want to ask that you do not laugh. It represents the embryo of creative instinct. It is terrible; there is not a germ even of promise in it, but do not laugh at it—he who wrote it was serious, he was trying—it was an effort. An honest effort; infinitely more so than the effort of the conscienceless response of the "song shark."

When the "shark" received this, his first concern was to find the name and address of the author who had submitted it, and next, to decipher the title of the "poem."

This done, the "shark's" machinery went to work. First, the extravagantly worded letter was properly filled in with the name and address of the "sucker," and the words of his title inserted in the proper space in the letter. The letter was mailed. It acknowledged the receipt of the "poem," congratulated the writer upon the promise of his effort, said that the "poem" should have a worthy musical setting, and offered the services of the "shark" in providing the musical setting for it.

E. C. MILLS

Unfortunately, there are a few writers who have done successful work, who will lend the use of their names to these "sharks" for a consideration. The "shark" therefore makes much use of and reference to the fairly well-known name of some such writer or composer, and promises that he will make the musical setting for the "poem." Or, if the "shark" has no such connection, he will suggest that the "poem" be submitted to some third party, whose name and address is given, and that the third party will provide, for a consideration, a musical setting. The third party is generally a mythical person, using an address which results in his mail being delivered to the "shark."

The first letter to the "sucker" is cleverly worded. For a small payment down, the musical setting will be made; it will be subject to approval by the "sucker;" it will be copyrighted in his name; it will be duly published if the "sucker" completes his payments, and copies of it will be submitted to regular publishers, to phonograph record and piano roll manufacturers and to professional singers.

It all sounds reasonable enough, and so thoroughly have these "sharks" learned how to play upon the "sucker's" pride and cupidity that in nine cases out of ten he is "hooked." But, suppose he is not at first. More letters come; beautifully lithographed contracts are sent, all ready for him to sign; increasingly more favorable financial terms are quoted—anything to "hook" him. The bait is alluring, the percentage of catches is high.

Then what happens. After some weeks of waiting (for these "sharks" are crowded with business), the "sucker" receives a manuscript of his poem, set to music. The music is hack writing of the veriest mediocrity. But, it is explained, of course, that it represents the work in preliminary form, the jingle of the tune is attractive enough to the "sucker," and the final order for "publication" is sent in.

The shark then publishes a few hundred shoddy copies. He assembles from fifty to a hundred different copies of the songs of various "suckers" and mails them in *one* envelope to a *few* publishers (possibly four or five), a few record and roll manufacturers, and to a few professional singers. The recipients of these envelopes of "junk" simply consign them, unopened and unread, to the waste basket. I have so treated literally hundreds of pounds of this stuff. It is so treated at every legitimate professional source in the land.

But—THE CONTRACT OF THE "SHARK" HAS BEEN LEGALLY FULFILLED. He has "published," he has done everything, technically, that he has agreed to do; he is "within the law."

The "sucker" has spent from $50 to $100, and has to show for it a few shoddy copies of a hack tune that is of absolutely no commercial value, never was, and never could be. It has cost the song shark eighteen to twenty dollars to fulfill the contract under which he collects from the sucker. His profit is therefore from 100 per cent. to 500 per cent.

Mulcted Again

Never was truer line written than "hope springs eternal in the human breast," for, after a reasonable lapse, the "shark" re-baits his hook and angles for the same sucker again for a "repeat." He then sends his letters again, explaining that, of course, there must be some failures and urging the "sap" to "try again;" and, unbelievable as it must be, they do try, again and again. And again and again are they mulcted.

In a small western city was a girl who wanted to write. She was crippled with a diseased hip and confined to her room. Naturally, she was anxious to do something. She was poor and her family needed help. Conscious of being a burden to them, she sought some way to abet the family fortunes. She read and answered one of these "shark" advertisements. She told them in her letter in detail of her condition and situation and of the distressing financial need of her family. She sent along her "poem." It was a pitiful thing, absolutely without merit from a commercial standpoint.

With utter naïvete she wrote the "sharks" that she had been told a certain operation would cure her physical condition. She told them, as negotiations for them to "publish" neared fruition, how ill she could afford to spare even the little money they asked for a first payment. To make a long story short, she managed to borrow and send the money. With a full knowledge of the conditions, the "shark" took the money and delivered just what he had promised. No legal action could be taken against him. I doubt if the "shark" ever actually read her letters, for often, as I know from having received thousands of letters from these ambitious aspirants, they are tiresome and uninteresting as a rule. The "shark" wanted the money and he got it. The girl needed help, needed it seriously, and she didn't get it. A cruel case!

Here is another. This is of a farmer's wife, who, under the urge of a "shark," became so convinced that she could write that she sent him the butter and egg money accumulated in the family jar. Faced with the necessity of accounting for that money to a parsimonious husband, or of showing a tangible financial return from her "writings" which the husband had always ridiculed, she was in for a difficult time. She could not show results from the "writing"; the butter and egg money was gone; time for making the usual deposit in the city bank was approaching. Domestic difficulty was written large across the horizon of her life unless she could produce either the butter and egg money or a substantial royalty check.

Now laugh at this situation if you will, but it is a serious one, and to this woman, from the tone of her letter to me, it was indeed an emergency that might affect

her whole life, as well as subject her to ridicule and scoffing. Fortunately for her, when her complaint came to me, I was able to find certain flaws in the procedure of the "shark;" whereupon I peremptorily demanded the return of her money, secured it, and sent it to her barely in time to avert the threatened domestic calamity.

Such instances could be indefinitely multiplied from the wealth of material on file, but these will serve the purpose of illustration.

These bitter, heartbreaking and discouraging disappointments can be avoided. The "shark" is clever enough, as a rule, to remain "within the law," though now and then one is caught and finds a merciless post office department ready to prosecute.

Let the aspiring writer remember these few rules. They are fundamental; they need no exception to prove them, nor has any yet occurred.

First, no reputable publisher seeks or wants song "poems" from amateur writers. There is *no* exception to this rule.

Second, no reputable publisher seeks, or will accept, money from a writer as a consideration for publishing his works.

Third, no competent or reputable composer advertises to undertake to compose a "musical setting" for the "poems" of amateurs, and the aspiring amateur may well look with suspicion upon the offer of any composer so to do.

Fourth, there is no royal road to success in the business of song writing, or in any other business. As a profession, or business, it requires as much patient study, as much earnest application, as much continued thought before success is achieved, as is the case in any other line of endeavor. Berlin wrote many songs before he wrote a "hit;" Kern many shows before one was produced; Herbert many compositions before success came. Fame and fortune are at the end of no easy path—no matter along what route. They are the reward only of hard work, right thought, and inherent ability.

First efforts are rarely worthy, and the worst enemies of the ambitious aspirant in the musical field are his immediate relatives, the members of his family, and his friends. These praise where no praise is due. These acclaim where honest criticism, no matter how it hurts, would save suffering and soften the final blow which often must come. But few can achieve success, and that few only after an effort which has made success seem small reward in comparison.

For the past ten years there have been annually copyrighted in the Library of Congress an average of more than 20,000 musical works. Mind you, that means 20,000 per annum. And never, in any one year, have there been even 200 really successful (commercially) musical publications. So, at best, the average is less than one in a hundred—less than one per cent. are successful. And many have written a hundred without approaching a "hit."

So beware of the "song shark," with his siren song and glittering promise. Save your money and avoid being written down as a "sucker."

Write if you will, or must; submit your work to reputable publishers; be not discouraged by rejection after rejection; persevere and pursue. Seek criticism at sources where it will be honest, not tinctured by friendship's warm intentions. Remember the poem, I know not who wrote it:

"Of all the many teachers,
That inhabit this wide earth,
Experience is the dearest one,
But you get your money's worth."

The publishers of "The Etude" do not accept poems for publication or for arrangement to music. If you have a poem which you think may be suitable for a song, we can only suggest that you send it direct to some composer who you believe might write successful music. Address the composer in care of his publisher. About one poem in one hundred is suitable for a song. Very few writers of verse ever succeed in making worth-while profits from song writing.

In an estimate made some years ago by conservative statisticians, it was stated that the American public had been swindled out of millions and millions of dollars by the Song Poem sharks.

The "True-False" Examination in Music

By Edward Podolsky

Teachers in music find it desirable, now and then, to test out the progress that their pupils have made in music, especially in theory. For this purpose they usually have recourse to the ordinary written examination, where several questions are to be answered on paper to the best knowledge of the pupil. This form of examination has two chief drawbacks: it takes up too much time, and it is too limited in its scope of application.

Within the last few years a new type of examination has made its appearance which has gained a great deal of popularity. This is the so-called psychological examination, or more properly, the "true-false" examination. This type of written quiz has proved far superior to the old-fashioned kind, because more can be learned in a shorter time as to what the pupil knows of a given subject. There is no subject in which the true-false examination cannot be used. The Psychology Department at Columbia started it, and it proved so valuable that the other departments soon followed suit, so that it is now used a great deal in the departments of Zoology, Physics and Chemistry. Several medical schools have extended its use to Anatomy, Histology, Pharmacology and other departments of study.

The "true-false" type examination is admirably adapted to the needs of the music teacher. Particularly is it valuable in getting an insight into the musical knowledge of new students, who come to a teacher to continue their musical education after having left off with a previous instructor. As a complementary test to the practical one it makes a very complete means of finding out just what the pupil knows of the theory and practice of music. Every once in a while it is a desirable thing to give the student a short test to find out just what he knows, and for this means the "true-false" examination is the very best.

A "true-false" examination consists of a set of questions or statements of any number. The usual number is twenty-five, for which fifteen minutes are allowed, and this is the one best suited for the music teacher. The statements are of definite facts or falsities, and it is the purpose of the student to indicate which is true and which is false. One credit is allowed for a statement which the student gets right; two are taken off for each one he gets wrong, and one for each he leaves out. It is to the pupil's own advantage not to mark those statements which he does not know. In this way the guessing element is eliminated. The mark is in form of a number indicative of the number of statements the pupil marked right. In a set of twenty-five questions, 25 represents the perfect mark, while 15 might represent the passing mark.

Here is given a "true-false" examination in music, to give the reader the idea intended. It is made as general as possible, but for most ordinary purposes it has been found that teachers require a rather more specialized form of examination. Thus a teacher in violin requires a very specialized examination, dealing exclusively with the theory of the violin; while a teacher of harmony will require one dealing with the intricacies of his special subject. Below is an examination list.

"True-False" Examination in Music

The following are statements of facts or falsities in music. If the statement is substantially true, encircle the T. If it is false, encircle the F. *Do not* mark those which you do not know, or of which you are not sure.

T F 1. The neumes were the forerunners of the present-day notes.
T F 2. The grace note is played simultaneously with the bass note.
T F 3. The treble and bass staves are distinct and unrelated to each other.
T F 4. The Diminished Seventh-Chord comes normally on the seventh degree of the Harmonic Minor Scale.
T F 5. The semibreve is equal to four minims.
T F 6. The song, "Mighty Lak a Rose," was composed by Irving Berlin.
T F 7. Beethoven and Palestrina were contemporaries.
T F 8. The violin has four strings, G, D, A, E.
T F 9. In the 3rd position it is of utmost importance not to touch the side of the violin with the palm of the hand when using the vibrato.
T F 10. The vibrato is very effectively employed for notes of short duration.
T F 11. The great octave passage in the second part of Chopin's *A Flat Polonaise* for the left hand lasts fifty measures.
T F 12. *Allegro* and *Prestissimo* are synonymous.
T F 13. The "Well-Tempered Clavichord" was written by J. S. Bach.
T F 14. The Oratorio attained its highest development under Handel.
T F 15. In three-four time the first beat is weak and the other two are strong.
T F 16. A note which is cut in the middle by a strong accent is called a syncopated note.
T F 17. A dot placed after a half-note makes it equal to four quarter-notes.
T F 18. Dashes above notes make them still shorter than dots.
T F 19. Gounod's most famous opera is "Carmen."
T F 20. *"Weiche, Wotan, weiche,"* occurs in Verdi's opera "Aida."
T F 21. The text of Verdi's "Rigoletto" was adapted by Piave from Victor Hugo's drama "Le Roi s'Amuse."
T F 22. Lieut. Pinkerton is one of the characters in Verdi's opera "The Force of Destiny."
T F 23. Wagner's "Parsifal" is based on the famous Grail Legend.
T F 24. "Aida" is one of the shortest operas ever written.

Answers to the Statements

1, T; 2, T; 3, F; 4, T; 5, T; 6, F; 7, F; 8, F; 9, T; 10, F; 11, F; 12, F; 13, T; 14, T; 15, F; 16, T; 17, F; 18, T; 19, F; 20, F; 21, T; 22, F; 23, T; 24, F.

Don't Be Too Sensitive

An English writer, H. E. Hunt, attacks the matter of sensitiveness in musicians—a curse to thousands of misguided workers:

"Sensitiveness is indeed the stock-in-trade of all who work in the temple of Art, but unless it be controlled by reins of more than ordinary strength it is a very doubtful blessing. We must ever be able to keep our souls in tune so that they afford no echo to the undesirable. Indulgence of the body in any form hampers its work as an instrument of the spirit, while self-discipline (though by no means to the verge of asceticism) increases its sensitiveness, and occasional quiet periods afford the opportunity for the subconscious treasures to reveal themselves."

The Teachers' Round Table

Conducted by PROF. CLARENCE G. HAMILTON, M.A.

This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to Musical Theory, History, etc., all of which properly belong to the Musical Questions Answered department. Full name and address must accompany all inquiries

Incentives to Practice

APROPOS of our recent discussion of how to keep the interest of pupils, the following letters are presented. The first is from Mrs. H. B. Farr, of Chicago:

I give a practice card to each pupil, and at each lesson place a colored star upon it: green for six hours' practice, red for less, and blue for more. I also use gold stars for especially well-prepared lessons. Then I hold a class meeting every few weeks, of about an hour's duration, and at this meeting the pupils play solos which they know well. I provide each one who plays with a numbered ticket, and after they are through the program have a voting contest. The one who wins, I present with a prize, such as a picture of "The First Music Lesson." At the end of the term, when the practice cards are filled out, and also at the meeing, I give a prize to the one with the highest number of hours of practice. I know from experience that this creates enthusiasm, for after the last little gathering several pupils said to me, "I am going to work harder than ever this time, so that I may win a prize."

At the close I always play several numbers and sing some songs, and each time different ones will ask for their favorite. The social side and the association with each other is also of advantage.

Miss W. M. H. Fehleisen, of Farmingdale, Ky., describes her system of marking pupils:

I use Lesson Record Cards (which may be obtained from your dealer), one of which is brought by each pupil at the lesson. At the end of the lesson I mark each subject thereon: G., V. G., or E. The space provided for the average I mark, using my judgment as to the merit of the lesson preparation in general. I use only the numbers one to ten, 10 being *Excellent* (95 to 100 per cent.); 9, *Very Good* (90 to 95 per cent.); 8, *Good;* 7, *Fair,* and so on. These marks I keep account of, and at the end of each six months, January to June, and July to December (since I teach all the year except two weeks in August), I award the prize, which is a $2.50 gold piece.

I find that using these cards is a benefit in two ways. First, it keeps parents in touch with the teacher. A great many parents do not know if the child is practicing correctly, but upon a low mark they look further into the matter. Secondly, the students compare cards among themselves, and thus know how each one is progressing, so that each one's interest is aroused to do as well as another.

In addition to the above prizes, I have another which I call the Miscellaneous Prize. This concerns all the students. On the reverse side of the report card I keep account of these points, five in all:

Counting aloud .....1 point
Fingering .....1 point
Position .....1 point
Practice time .....1 point
Fingernails .....1 point

I have been thinking of adding one more point for punctuality. For practice time I give, in addition to the report cord, a new *Standard Practice Record Slip,* on which is written what is to be done during the entire week. On the reverse side of the slip a space is provided for the amount of practice, which the pupil fills in and then has the parent sign. When properly signed, the pupil wins the practice point.

In regard to fingernails: Pupils who bite their nails must allow them to grow, and those inclined to have too long nails must keep them at the proper length so as not to interfere with the piano position.

I have the names of winners published in the local paper. I have all the pupils I can take, and think this method has greatly contributed to my success.

It seems to me a wise and profitable scheme to mark pupils in some such way as is described above, since a definite character is thus given to their accomplishments. I may, in this connection, state that the most common marking system in schools and colleges gives an A for 90 to 100 per cent.; B for 80 to 90 per cent.; C for 70 to 80 per cent.; D for 60 to 70 per cent; and E, F, G, etc., for still lower marks. The use of this system by piano teachers would tend to place their estimates in harmony with school practice.

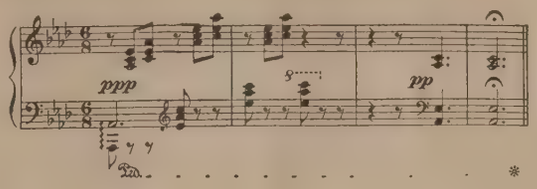
Here, naturally, arises the question of giving examinations to piano pupils once or twice a year, as is the practice in school work. Do any of the Round Table members give such examinations, and if so, will you not send me an account of how you conduct them?

Observance of Rests

Should the pedal be held down during rests? Is there any rule regarding this point? I have always done as it suited me, sometimes keeping the pedal down and sometimes releasing it. F. E. P.

To your first query, I reply, as a rule, *"No."* When asked once what was the finest effect in music, Mozart answered, "No music," by which he meant rests! Certainly when a composer distinctly indicates a cessation of sound, one has no right to fill up the blank with sustained tone.

But occasionally a composer uses signs to show *what the fingers should do,* rather than an audible effect. In the following passage, which ends Liszt's transcription of the *Sublime, Sweet Evening Star,* for instance, the pedal should evidently be held through the rests:



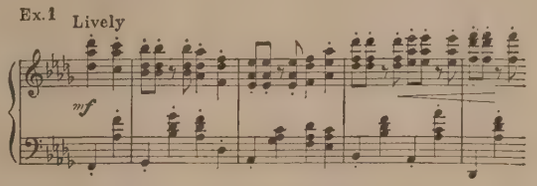
You will, therefore, have to use your own judgment, or that of the editor of the given composition, as to where such exceptions to the regular rule are advisable. In general, it may be said that the rests should be rigidly observed in all music composed before the epoch of nineteenth century romanticism.

Playing Chords

I have been a music teacher for years, and have lately been asked why I don't require my pupils to "chord" (for dances, etc.). I have taught the chords as common, dominant and diminished sevenths, and so on, in grand and broken arpeggios, so would like your opinion on "chording," which I have never been taught, and which, it seems to me, is done chiefly by those who play entirely by ear. MRS. F. G.

The word "chording" is a new one to me. Doubtless it refers to a mannerism of jazz players, which consists in keeping the right hand continually stretched out and playing mainly a succession of octaves and common chords. This is not a new idea; in fact, a very good example of such modern jazz is found in the *Pasquinade* of our American pianist, Louis M. Gottschalk, which was written about 1850, and which has such passages in it as the following:

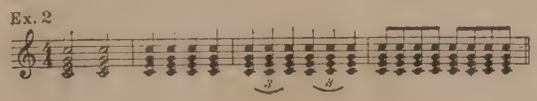
Ex. 1 Lively



There are grave dangers, however, in cultivating this sort of thing among your pupils, first, because it belongs primarily to an inferior grade of music, and, second, because it tends to stiffen the wrist—whence the rasping tone of many jazz players.

Occasional exercises in playing octaves and chords, however, should be given pupils, especially if their fingers are of sufficient length. The chord of C, for instance, may be thus treated with the hands separately and then together:

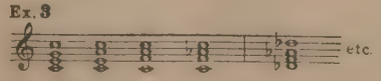
Ex. 2



Begin by placing the fingers on the keys, and then sounding the first chord by arm-weight, allowing the stroke to react on the wrist, which is accordingly thrust upward when the keys are depressed. As the chord is played in quicker rhythm, let the hand be thrown lightly a short distance above the keys for each stroke.

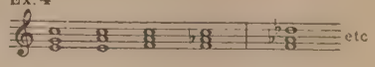
Follow this chord by these others, treating each in similar rhythms:

Ex. 3



This chord progression may be applied to all keys, in chromatic order, as suggested in the final chord above. For shorter fingers, the chords may be thus simplified:

Ex. 4



Curving the Fingers

How can the curving of the fingers, especially of the fourth, fifth and thumb, be taught to a pupil? Are there any special exercises for this purpose? A. E.

Certain exercises away from the piano should help the pupil to get a better control over her finger muscles. Let her hold her hand with the fingers stretched out to their fullest extent, and wide apart. Then let her suddenly double up her fist, as though grabbing something. Again quickly extend the fingers, and so on, in even rhythm: *open, shut, open, shut.*

Before playing, let her assume the exact position that you require, and hold her hand in that position firmly for a few seconds before placing the fingers on the keyboard. Whenever the fingers grow flabby again, have her stop and assume the proper position away from the keyboard as before. Meanwhile, take care that her wrist does not tighten up—a condition worse than flat fingers!

Lagging Tempos

1. What can I do to bring spirit into the playing of a girl of fourteen? She knows the notes and the staves, but when she plays she simply lags. I can't beat time for her, she is too slow.

2. Do you think I should teach her strictly classical music, as I know she plays ragtime at home? I would not like to teach ragtime. Could you suggest what to give her in the way of pieces or studies? E. E. G.

1. Evidently your pupil needs a rhythmical shaking up. Let her beat the time of the piece which she is studying on the woodwork of the piano or on a table, giving a strong rap to each first beat, and keeping promptly up to time. Then play the piece for her, and have her count out loud for you or rap out the beats with a pencil.

2. Certainly I should *not* teach ragtime to her, or to anyone else, for that matter, unless you wish to rate yourself as a second-class teacher. There are many bright, rhythmical studies and pieces that should be made interesting to her without descending to trash. As you do not give her grade, I'm afraid I cannot suggest definite materials.

Regaining One's Technic

I have been playing the piano for twelve years, am 18 years old, and have developed my technic to the point where I can play from memory such pieces as Liszt's Rhapsodies, Nos. 2, 12 and 13; also Liszt's *Mazeppa* and *Gnomenreigen.*

Can you inform me how long it would take me, at the rate of two hours' practice per day, to regain my present technic if I were to spend two years entirely away from the piano? Would a four years' absence from the piano make it much harder for me to regain my technic?

Will you kindly suggest in what manner I should divide the two hours of practice between pieces and exercises? J. W.

The answer to your first question depends largely on what kind of employment you are engaged in while not practicing. If your hands are used roughly, as in gymnasium work, they would doubtless acquire a stiffness during two or more years that would be difficult to overcome. But, even without a piano, you ought to keep your playing mechanism pliable, if the odds are not too much against it. Spend a few minutes each day in limbering up your hands and wrists, possibly with table exercises, and refrain from stiffening work as much as possible.

With these precautions, you ought to brush up on technic in a short time, say in a month or two. Of course you will grow rusty on your pieces, and will have to return to the hard pan of slow practice for some time. But with new enthusiasm, I predict that you will soon get into trim and forge ahead.

I should devote about a half-hour to technical exercises and studies and the rest of the time to pieces, divided between review and advanced work. It looks to me as though Liszt was getting too large a share of your attention. Don't forget the classics!

The Musical Scrap Book

Anything and Everything, as Long as it is Instructive and Interesting

Conducted by A. S. GARBETT

WAGNER'S ADVICE TO HUGO WOLF

"I HAVE been to—guess whom? . . . to the master, Richard Wagner." Thus excitedly wrote Hugo Wolf, the great song-composer, then a fifteen-year-old student in Vienna. His letter to his parents is quoted by Romain Rolland in "Musicians of Today." Wolf got his interview through the intervention of Cosima, Wagner's maid.

"Wagner was going into his room without paying the slightest attention to me, when the maid said to him in a beseeching voice: 'Ah, Herr Wagner, it is a young musician who wishes to speak to you; he has been waiting for you for a long time.'

"He then came out of his room, looked at me, and said, 'I have seen you before, I think. You are——'

"Probably he wanted to say, 'You are a fool.' (Wolf had run ahead of Wagner's cab and opened the door for him!)

"He went in front of me and opened the door of the reception-room, which was furnished in a truly royal style. In the middle of the room was a couch covered in velvet and silk. Wagner himself was wrapped in a long velvet mantle bordered with fur. When I was inside the room he asked me what I wanted.

"I said to him: 'Highly honored master, for a long time I have wanted to hear an opinion of my compositions, and it would be——'

"Here the master interrupted and said: 'My dear child, I cannot give you an opinion of your compositions; I have far too little time. I can't even get my own letters written. I understand nothing at all about music.'

"I asked the master whether I should ever be able really to do anything, and he said to me:

"'When I was your age and composing music, no one could tell me then whether I should ever do anything great. You could at most play me your compositions on the piano; but I have no time for them. When you are older, when you have composed bigger works, and if I chance to return to Vienna, you shall show me what you have done. But that is no use now. I cannot give you an opinion of them yet.'

"When I told the master that I took the classics as models, he said: 'Good, good. One can't be original at first.'"

"SYMPHONIES and operas don't pay. A prominent American composer told me a few years ago that his symphony had thus far cost him just one thousand dollars."

—HENRY T. FINCK.

A FISH STORY ABOUT WAGNER

"WAGNER'S love of animals was not merely the semi-selfish emotion which the reciprocated affection for animals gives us," Henry T. Finck reminds us in "Wagner and His Works," and continues: "It was manifested also in his deep compassion for their sufferings. Fish stories are not usually accepted as trustworthy, but the following may be accepted literally, as I have it from Mr. Anton Seidl:

"One morning Wagner was at the station at Bayreuth, waiting for the departure of a train. Presently he noticed a peasant woman with a covered basket in which there was a constant wriggling motion. He walked up to the woman and asked abruptly what she had in her basket. She removed the cloth and revealed a dozen fish in the agonies of a slow death. Whereupon Wagner suddenly burst out into a furious tirade against the astonished woman, took his pocket knife and cut off the heads. He got so excited over this incident that, in spite of repeated summons, he missed the train."

TRUST YOUR OWN MEMORY

NOTHING that fully enters the depths of the mind is lost, and those who wish to memorize their pieces might do well to take account of this psychological fact. Aubertine Woodward Moore makes the process of doing so quite clear in a chapter on memorizing in her book, "For My Musical Friend."

"Do not forget to trust your memory," she says, "for however great it may be, you will make it greater by confiding in it. An anecdote is told of a gifted Norwegian pianiste, Madame Erika Lie Nissen, sister of Jonas Lie, illustrating what may be accomplished by trusting a practiced memory. On arriving at a foreign concert hall one evening, Madame Nissen learned that she was announced to play a composition she had not recently reviewed. Disliking to change the program, she sat quietly down in the green room and called up the piece mentally, following it with her fingers on her knees—a habit of hers. A few complicated passages failed to become clear to her, and it was time for her to go on the stage before the messenger sent for a copy of the notes had returned. Trusting to the inspiration of the moment, feeling sure what had been her own could not forsake her, and believing that the accustomed muscular sense would help suggest the sequence of the movement, she began to play. She was rewarded by having the piece flow in an unbroken stream from her highly-wrought soul, helped by skilled fingers."

A serene confidence in herself and a refusal to be "scared" by her predicament doubtless helped Mme. Nissen to do this.

MENDELSSOHN REHEARSING "ELIJAH"

THE rehearsals of Mendelssohn's "Elijah" (first produced in Birmingham, England, 1846), were attended by Richard Hoffman, who writes of his experiences in his *Musical Recollections of Fifty Years.*

"I had a seat by the side of the organist, Dr. Gauntlett, whom I assisted afterward by pulling out the organ stops for him," says Hoffman, "and full of delightful excitement, I awaited the entrance of the great Mendelssohn.

"How well I recall that small, lithe figure, the head rather large, face long and oval, eyes prominent but full, large and lustrous, beaming with the light of genius. I followed every motion and gesture and, in breathless expectancy, waited for him to lift his bâton. I cannot hope to describe my musical impressions and emotions on this occasion, since someone has aptly said that 'music begins where language leaves off,' but I remember well how he drilled the chorus, making them repeat many times the Recitative in the first part, which illustrates the talking together of many people, and his evident wish to give the effect of a confusion of voices. Once or twice during the rehearsal he came up to Dr. Gauntlett to say: 'Not so loud; push in such and such a stop.' But as soon as his back was turned, Gauntlett would say to me quickly: 'Pull them out again; pull them out again,' He was obliged to play from full score, as no organ part had been written out, and his own discretion was all he could rely upon in many places. But Mendelssohn had perfect confidence in his judgment, and specially selected him to be the organist on this occasion.

"Mendelssohn was one of the best of conductors, but he would seldom beat more than the first sixteen or twenty-four bars of an overture or movement from a symphony; he would then lay down his bâton and listen, often applauding with the audience. He would take it up again when he wished a crescendo or rallentando, or any other effect not noted in the parts."

MUSIC AND A GREAT SCIENTIST

FEW greater naturalists than Louis Agassiz ever lived, and in her book, *Memories of a Musical Career,* Clara Katherine Rogers gives an interesting account of a summer visit spent at his home.

"One afternoon, when he had seemed unusually thoughtful, and, I thought, somewhat troubled, he burst out impulsively with, 'I *must* have some music! I am feeling the need of it. What can we do about it?'

"As there was no piano in the Agassiz cottage I suggested that we go over to the Carys' in the evening. . . .

"'The very thing!' exclaimed Agassiz. 'Why didn't I think of that before?' So to the Carys' they went, and Emma, nothing loath, took her place at the piano, I standing at the right, with Agassiz facing us, buried in an easy chair. We made music for two hours, selecting carefully all Agassiz' favorite songs. He made, however, no response whatever, but seemed lost in a far-off world. When we stopped our music, he started up suddenly with, '*We* must go home now.'

"We took the short cut to the cottage over the downs in silence; then, after a little while, he drew my arm gently through his, and said in a low voice, 'You can never know what you have done for me to-night!'

"'How so?' I asked. 'I thought you were not listening with your usual interest, and I felt disappointed!'

"'I don't know what the music was,' he exclaimed, impulsively, 'I only know that from the moment you began to sing a great weight seemed to be lifted from my cloudy brain. Ideas that I had been trying to formulate suddenly stood out clearly in my mind. Now my way at Penikese seems straight for the first time in weeks. I can never, never thank you enough.'

"Agassiz left next day to make ready for the opening of the school at Penikese, and from that time forward I never saw him again." (He died the following December.)

A GOOD ACCOMPANIST

IN his book, *My Long Life in Music,* Leopold Auer, teacher of Elman, Zimbalist and others, tells of a visit to Warsaw, where he played for the students at the Conservatory.

"When I reached the Conservatoire, I was received by the director (de Kontski) and several professors and conducted to the concert-hall where I was made the objective of a triumphal reception, in which flowers were very much in evidence. When I asked who among the pianists present would accompany me, Kontski smiled reassuringly and beckoned to one of the young men who had gathered on the platform. The director in introducing the student of fifteen or sixteen mentioned his name, and stressed the fact that he was exceptionally talented, both as a pianist and as a musician, though I must confess that the boy's name did not mean much to me at the time.

"When I handed him the music I expected to play, he glanced through it with interest, and I then noticed he had a remarkable head, two eyes which glowed with the most pronounced intelligence, though he said not a word, and a great mane of blond hair which completely framed his face.

"As a matter of fact, M. de Kontski had not exaggerated my accompanist's merits. The whole program was played as though we had carefully rehearsed it in advance, and after the séance, when I thanked the young man, I asked him to tell me his name, which I had forgotten as soon as Kontski had mentioned it.

"He replied: 'Ignaz Paderewski.'"

"I have not forgotten it since, and, strange to say, the great master himself has not forgotten that incident of his student days, and has recalled it to me at various times both in Europe and in this country."

"LET your air be good, and your composition will be so, likewise, and will assuredly delight."

—JOSEPH HAYDN.

MOZART AND OPERA

MOZART is never regarded as a reformer of opera in the sense that both Gluck and Wagner were, but that he contributed much that was new to the art no one will deny. Sir Hubert Parry, in his *Evolution of the Art of Music,* points out that among other things, even in his early opera, "Idomeneo" (1781), he did much to improve the orchestra.

"To begin with," says Sir Hubert, "he used an unusually large orchestra, and he used it in a way which was quite new to the world. He did not aim at characterization so much as Gluck had done, for in that respect Gluck was speculatively too much ahead of his time. But his method shows far more spontaneous skill, through his keen feeling for beauty and variety of tone; and his perfect use of each separate instrument in the way best suited to its special idiosyncrasies gives the effect of security and completeness. Nothing is wasted. No player of a wind instrument merely blows in his pipe to make a sound to fill up a gap, nor do the violin players now and then merely draw out an isolated sound to make a chord complete. Everything is articulate, finished, full of life, and that without adopting a contrapuntal manner, or obtrusively introducing figures that are not wanted and merely distract attention.

"Mozart at this early stage shows himself a completely mature master of all the practical resources of orchestration, and in almost every department and every aspect of the work alike, fine artistic sense is shown."

"WHAT you cannot hear you cannot play. Hear the classics and study them seriously. The moderns come last."

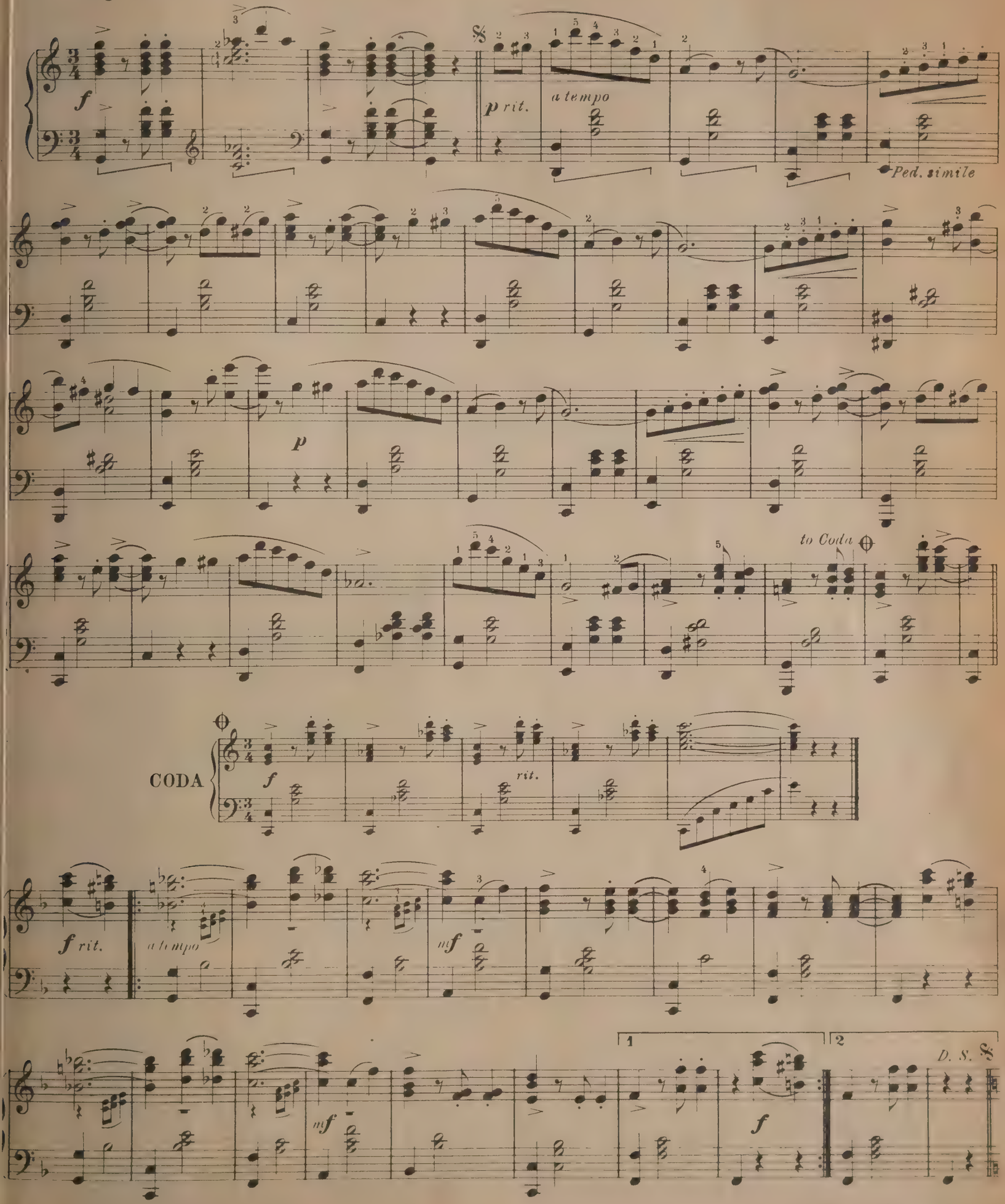
—JULIUS EICHBERG.

THE COURT JESTER

A taking little *air de ballet*, in idealized waltz form. Grade 3.

Tempo di Valse M.M. ♩.= 72

A. E. LUMLEY HOLMES



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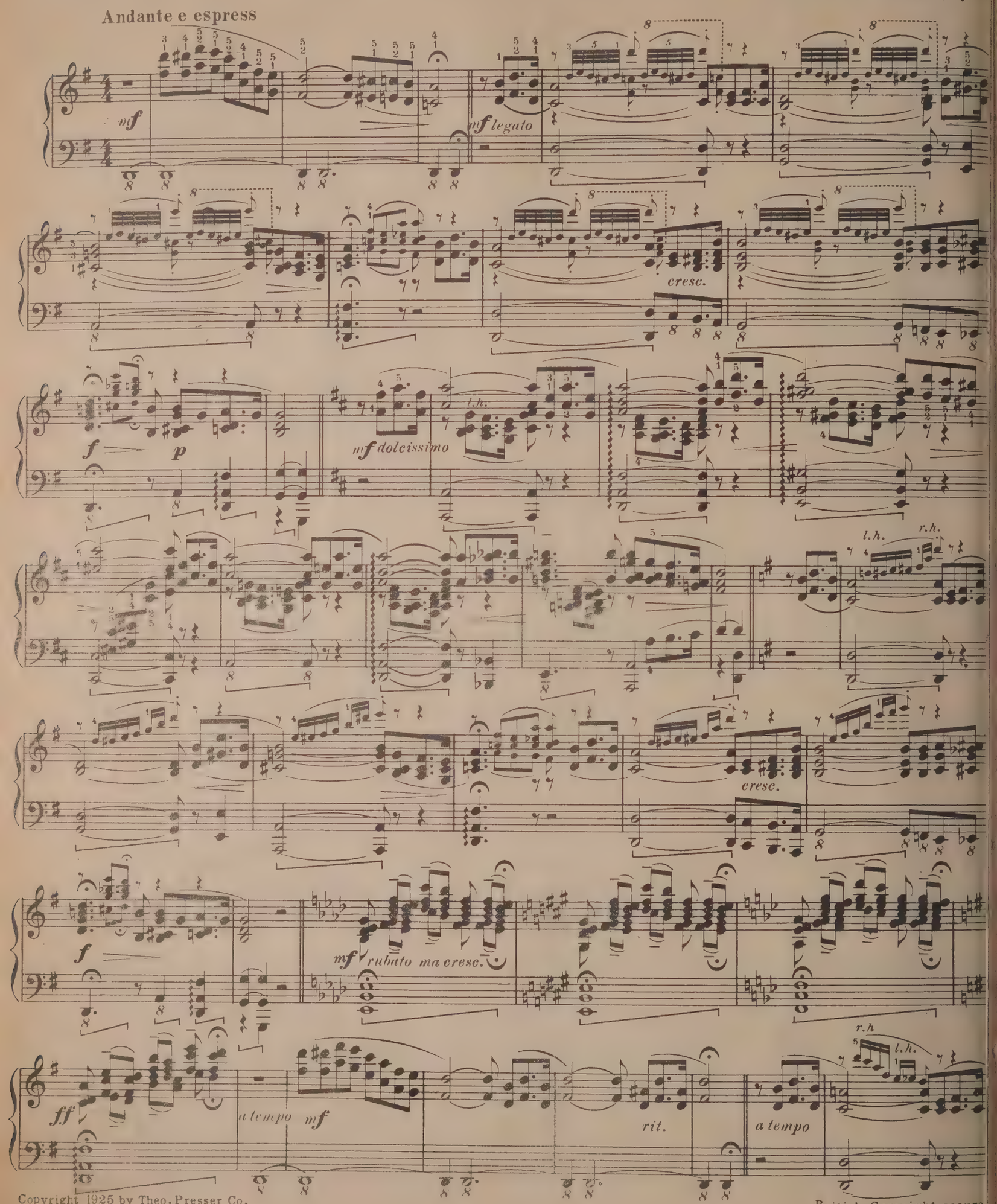
AN OLD FASHIONED MELODY

A companion piece, by the same composer, to the popular drawing-room number, *Love Dreams*. Grade 4.

ARTHUR L. BROWN, Op. 70



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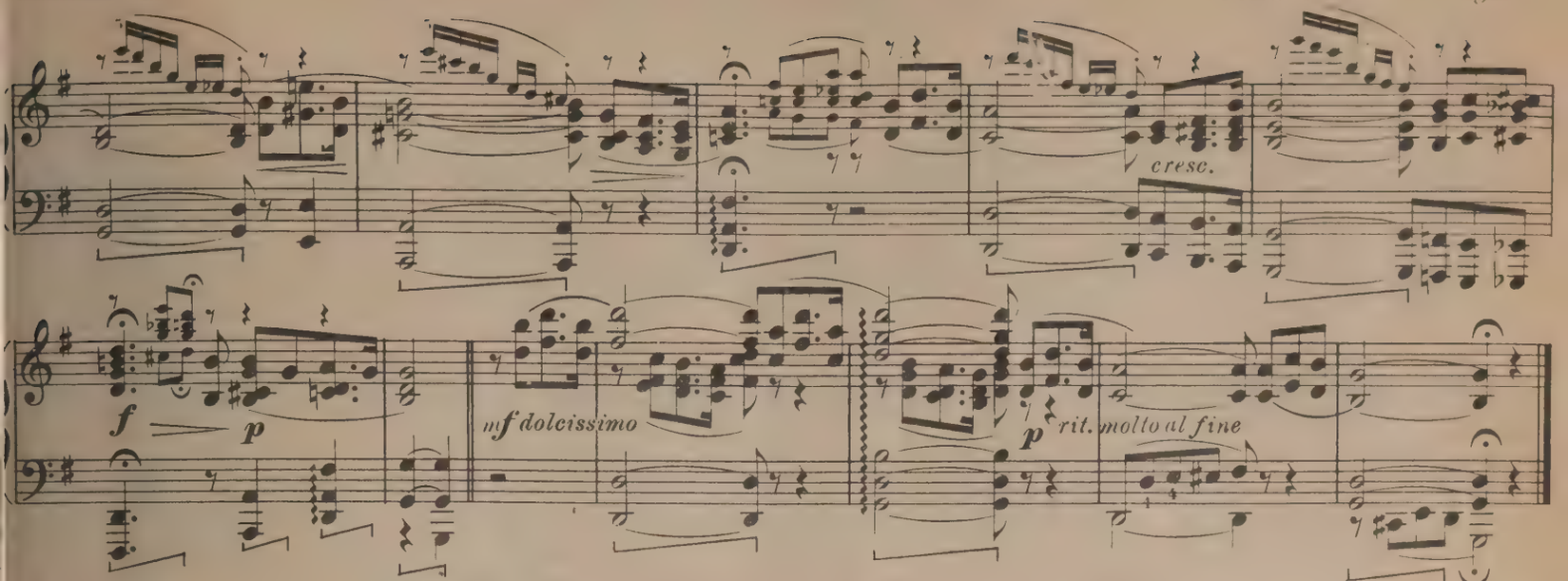

FAIRYLAND BY MOONLIGHT

BARCAROLLE

H. D. HEWITT

A graceful drawing-room piece, lying well under the hands. Grade 3.

Allegretto M.M. ♩ = 54

mf

f

Fine

mf

D. C.

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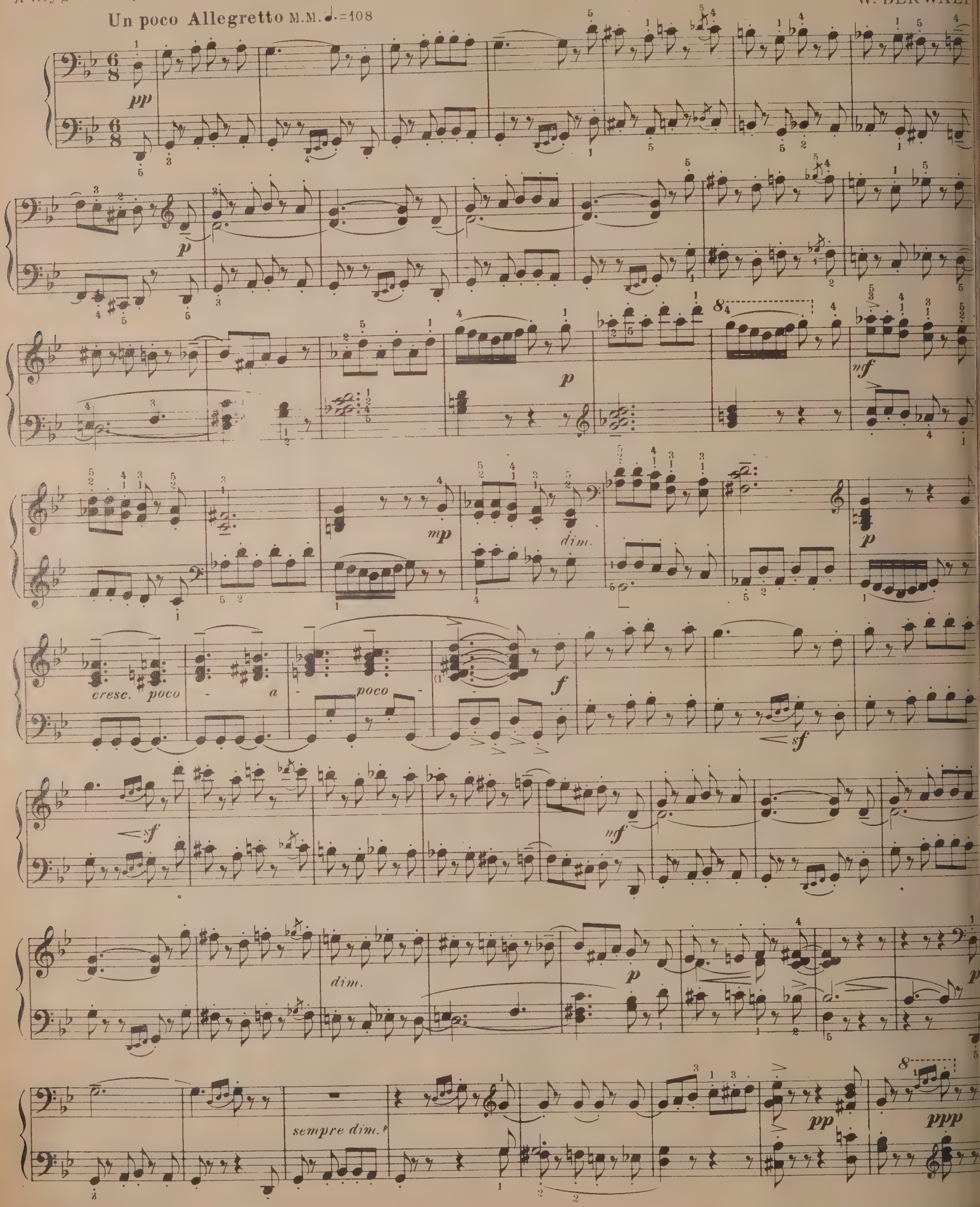
A PIRATE'S TALE

A very good example of what is known in theatrical parlance as "shiver music." Follow the dynamic markings. Grade 3.

W. BERWALD



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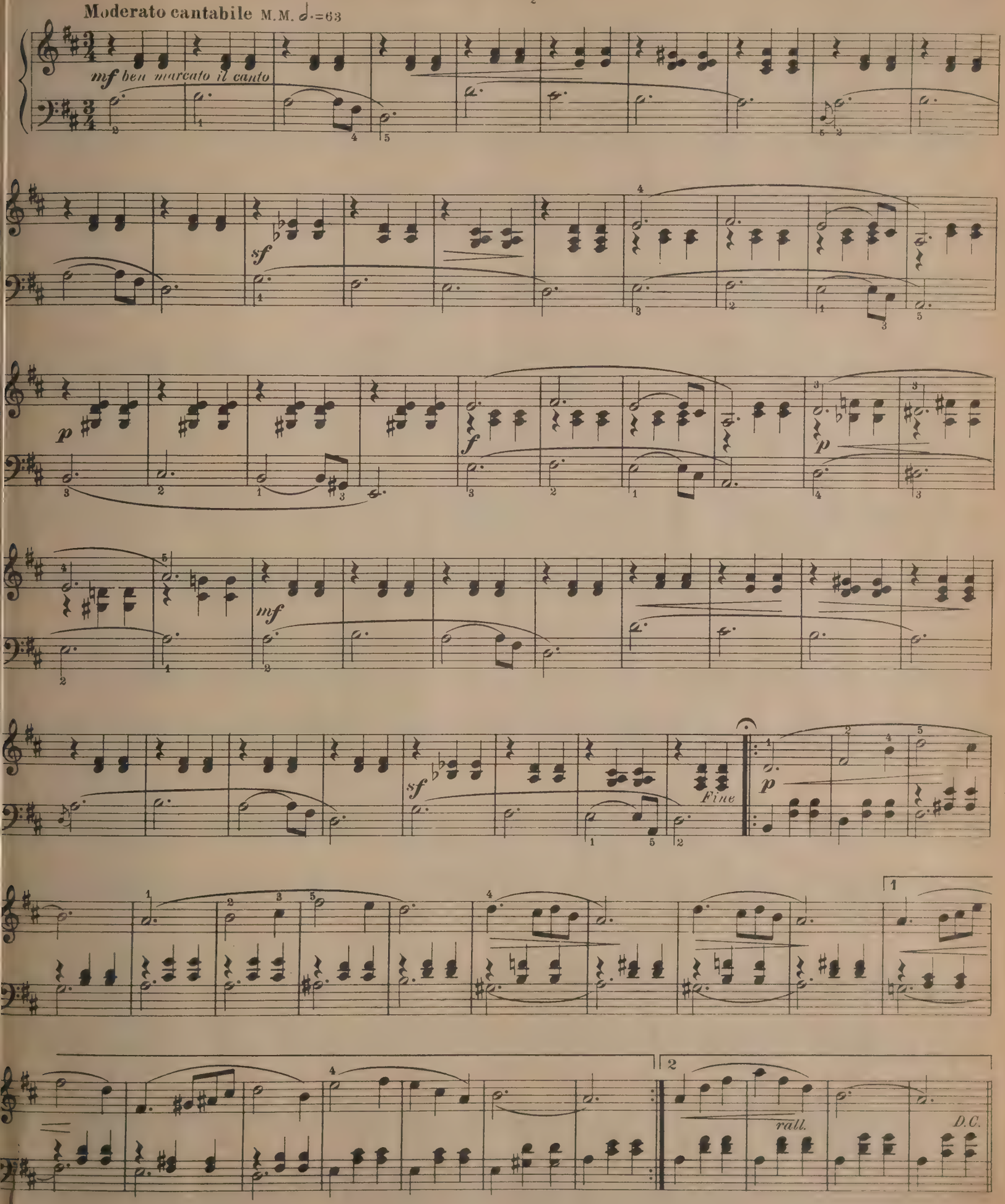
MOONLIGHT ON THE PRAIRIE

A pleasant little recreation in slow waltz time. Good for the left hand. Grade 2½

RICHARD J. PITCHER



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PEACE AND PROSPERITY

GALOP-MARCH

SECONDO

WILLIAM R. SPENCE

When played at ♩ = 126, this piece becomes a *march* in military style: at ♩ = 144, it is turned into a lively *galop*.

Vivace M.M. ♩ = 126 – 144

f *mf* *f* 1st time only To Trio Last time only *Fine*

Trio *p–f*

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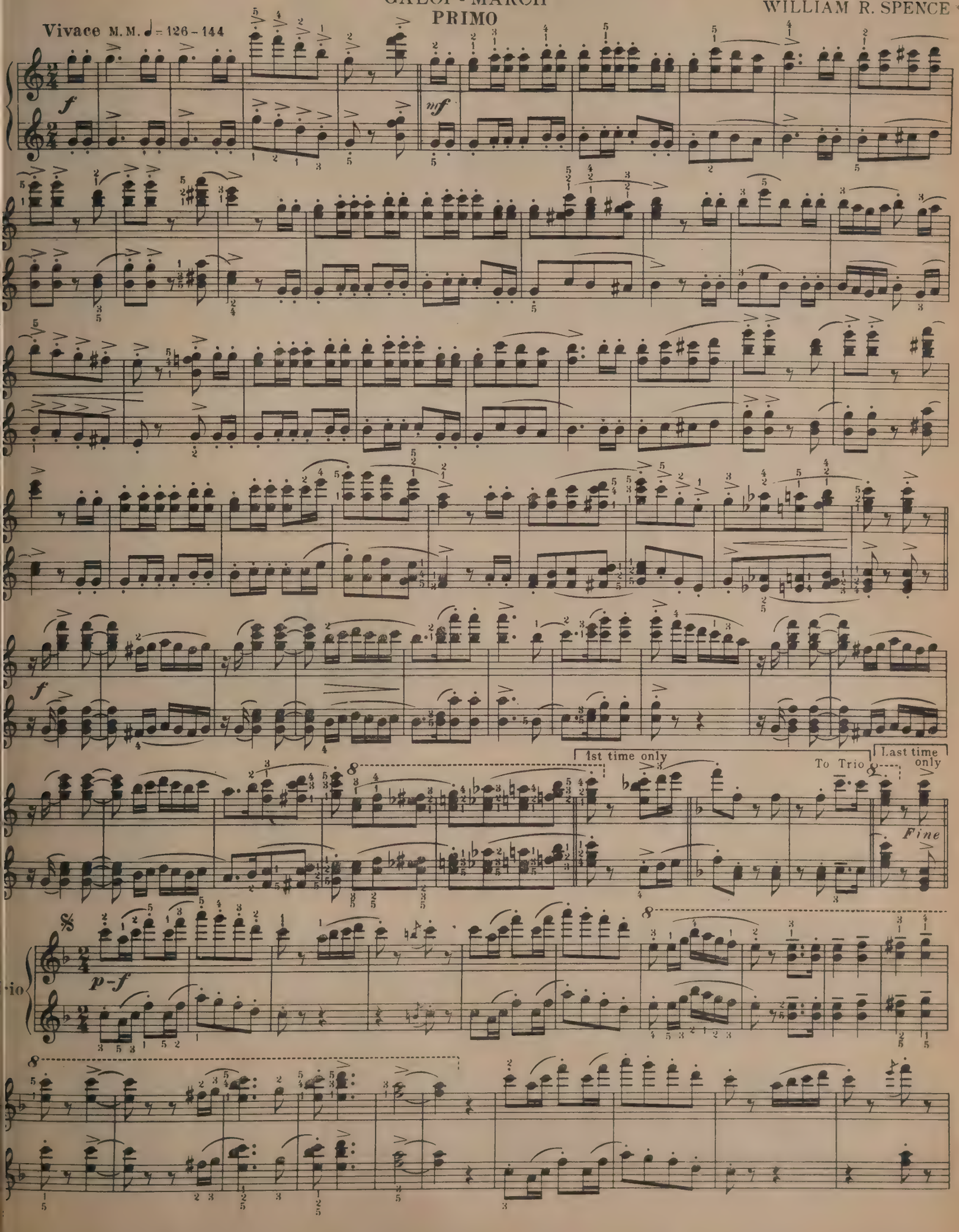
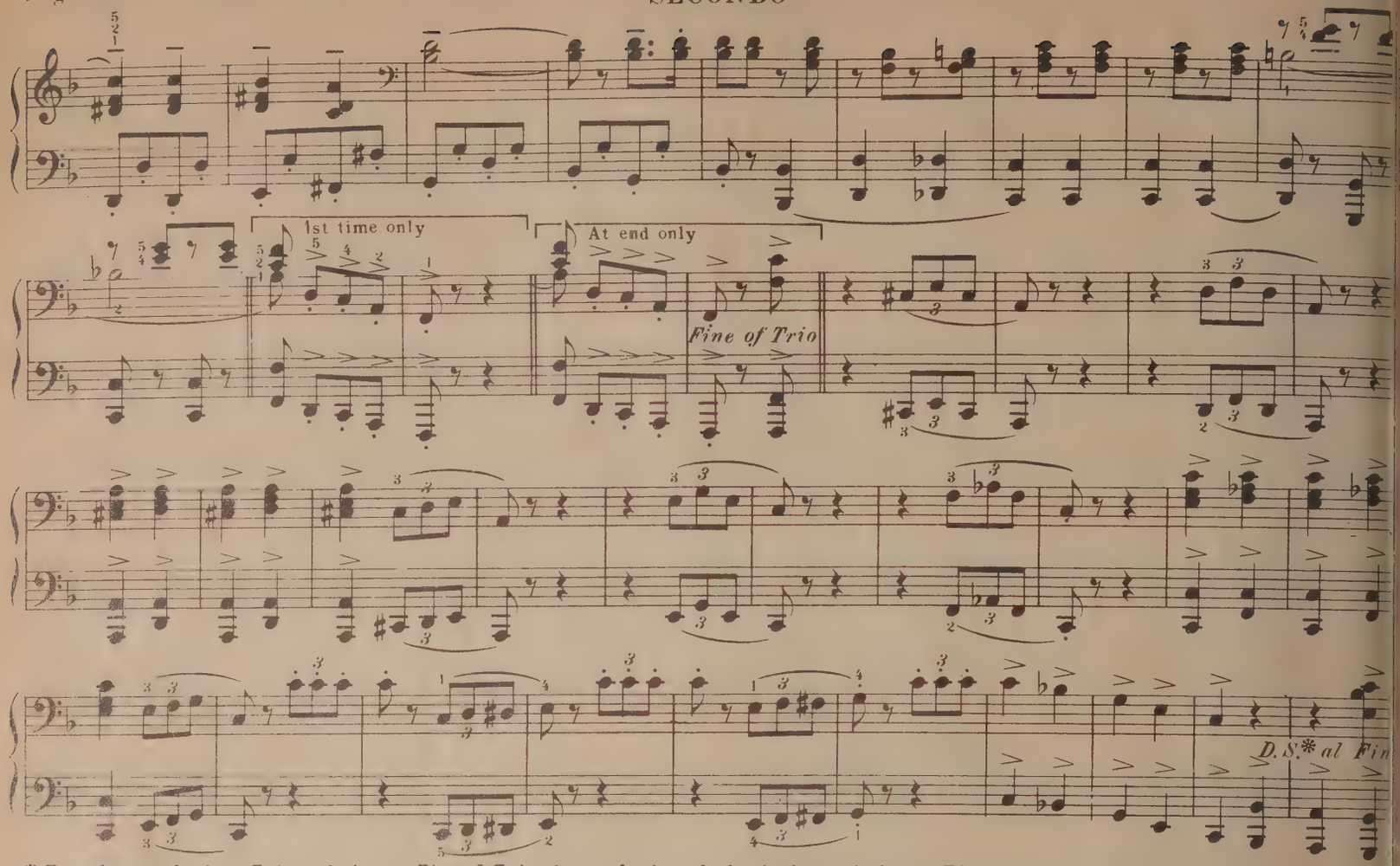
PEACE AND PROSPERITY

GALOP-MARCH

PRIMO

WILLIAM R. SPENCE





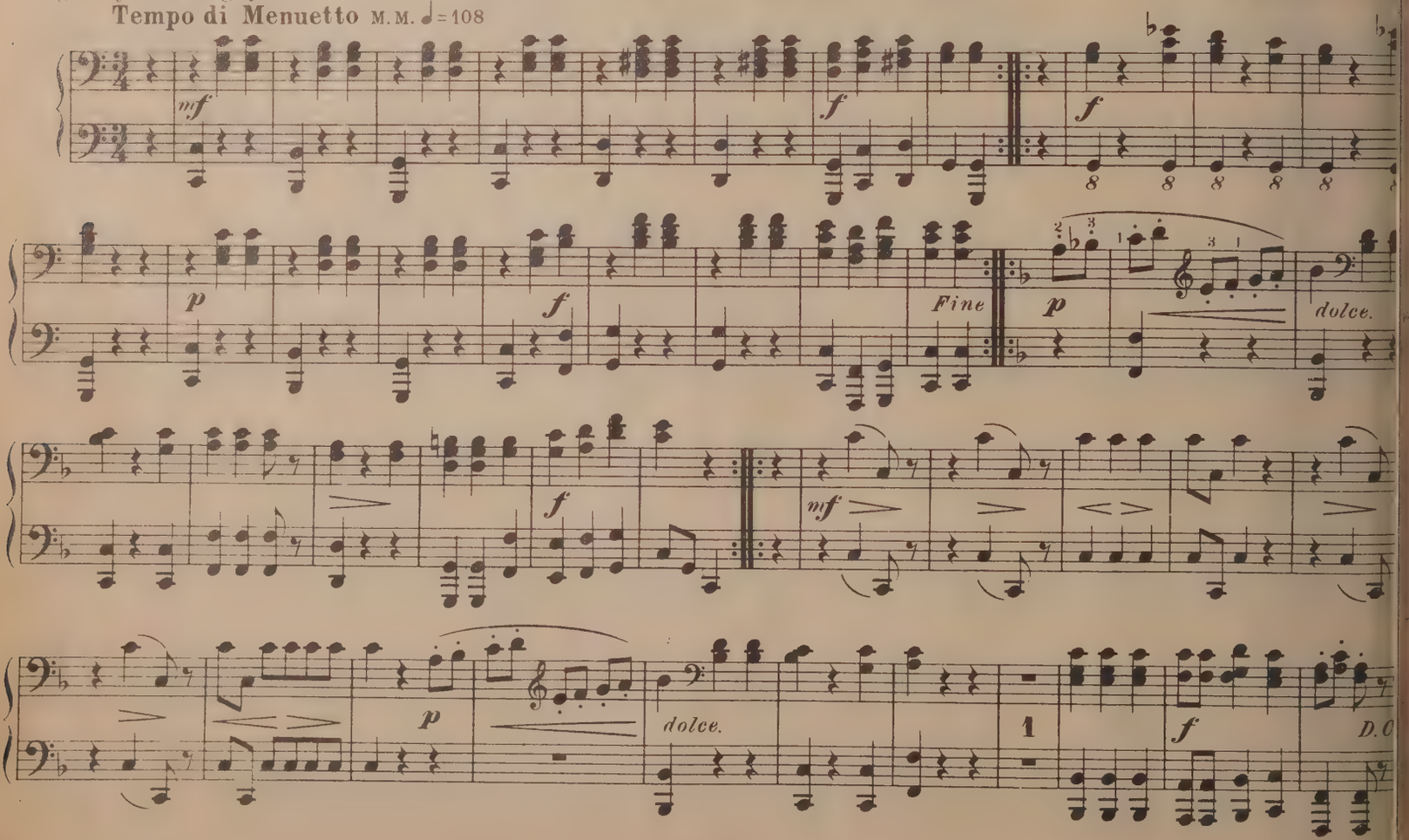
* From here go back to *Trio*, and play to *Fine* of *Trio*; then go back to the beginning and play to *Fine*.

A fine arrangement of a classic masterpiece.
Originally for string Quintet.

MENUÉT CELÉBRE

I. BOCCHERI

Tempo di Menuetto M.M. ♩=108



1st time only

At end only

Fine of Trio

D.S.* al Fine

* From here go back to *Trio*, and play to *Fine* of *Trio*; then go back to the beginning and play to *Fine*.

Tempo di Menuetto M. M. ♩=108

MENUÉT CELÉBRE

I. BOCCHERINI

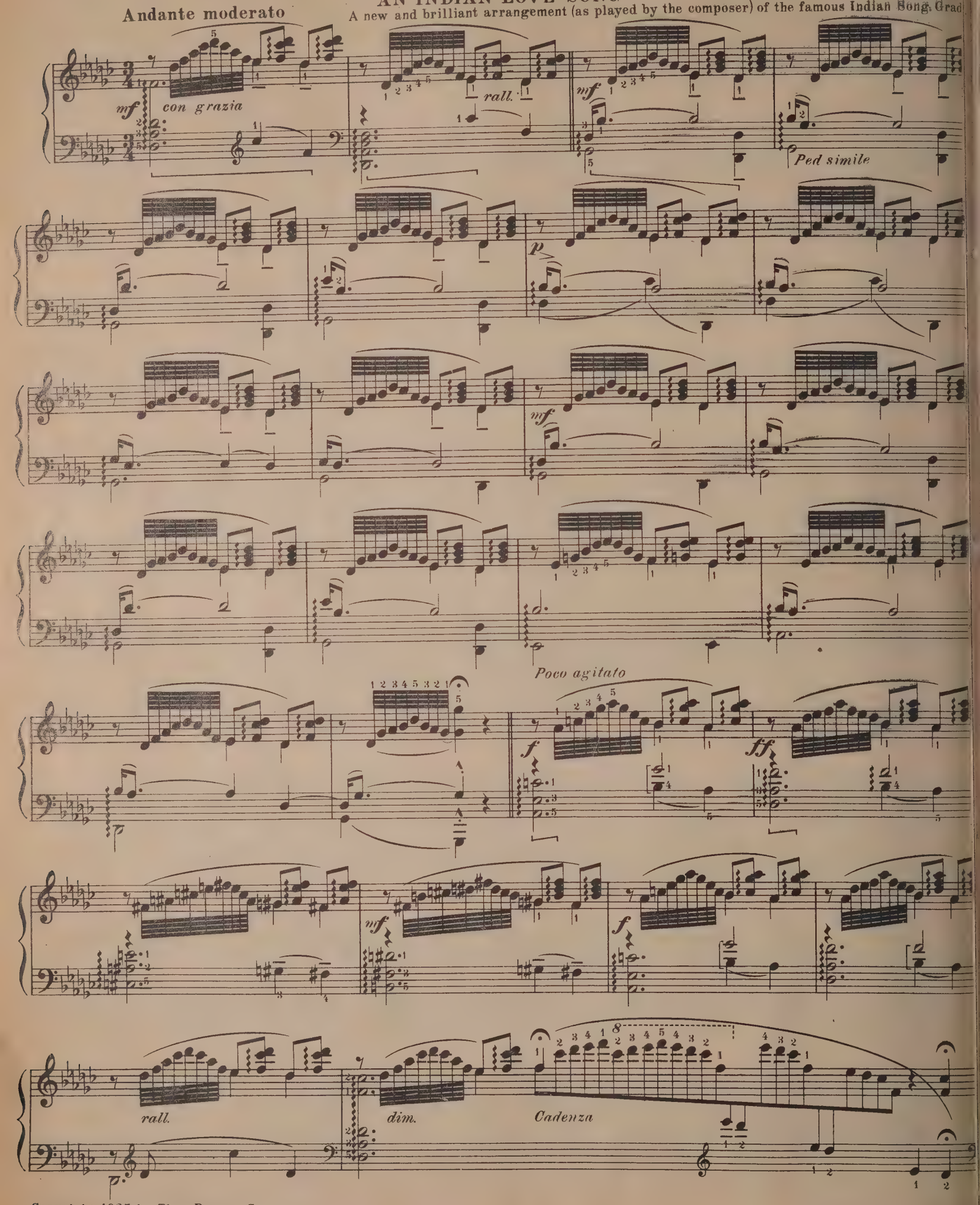
mf f p f Fine p dolce. f mf p dolce. f D.C.

BY THE WATERS OF MINNETONKA

AN INDIAN LOVE SONG

THURLOW LIEURANC

A new and brilliant arrangement (as played by the composer) of the famous Indian Song, Grad



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Tempo I.

rit.

CUBAN SERENADE

Play rather lazily, but very distinctly, and with rhythmic swing. Grade 3½.

FREDERICK A. WILLIAMS

In moderate time M.M. ♩ = 72

p

dolce.

f

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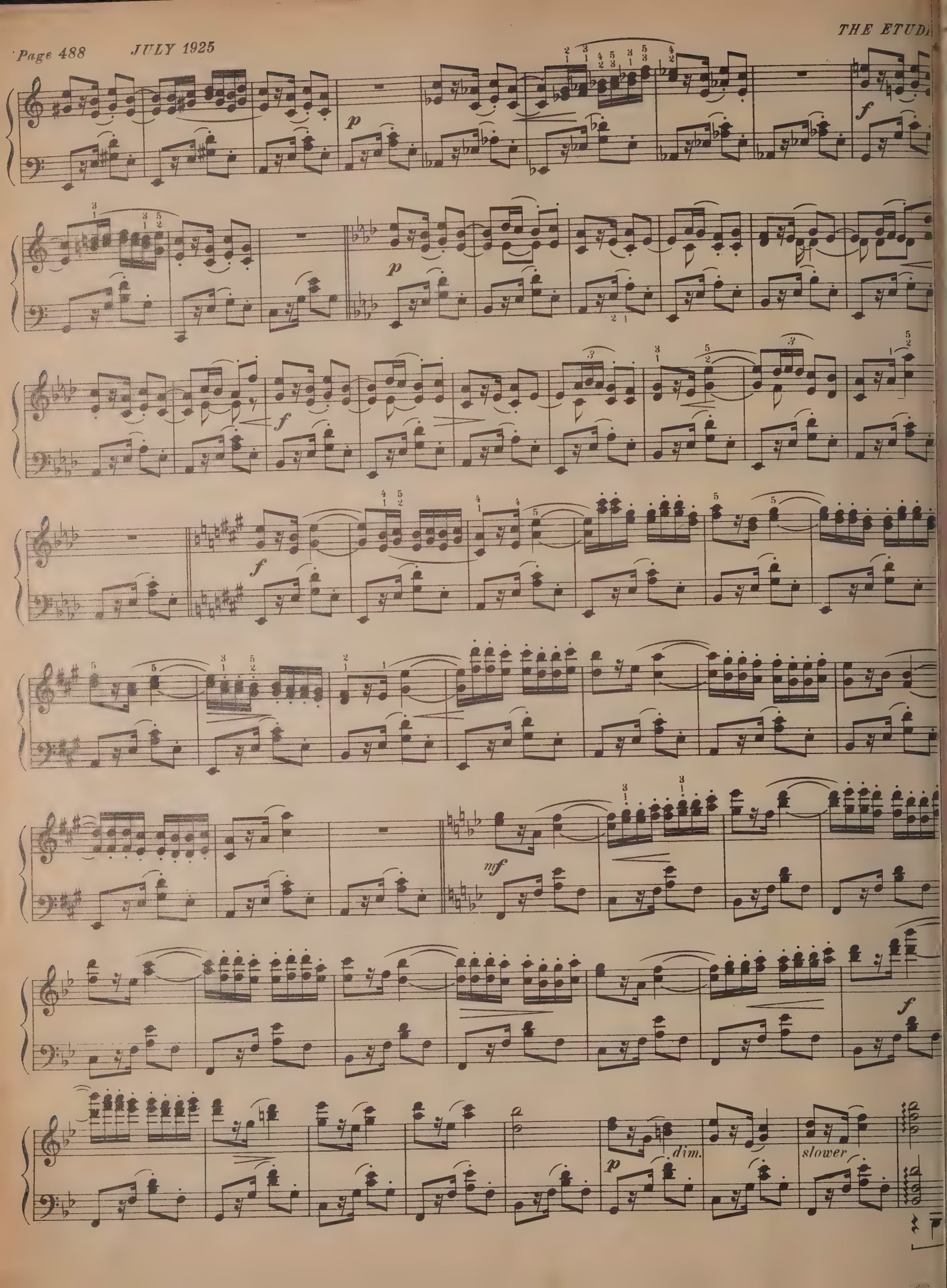
p
f
p
f
f
mf
f
p
dim.
slower

Pianologues and Musical Recitations

Many Elocutionists, Pianists and Singers Enjoy Great Success in the use of Recitations with Pianologue Accompaniments as Novelties on the Entertainment or Recital Programs. Here are a number of such Offerings including the Humorous, Characteristic, Dramatic and Sacred. Some few of these are Songs Adaptable to use as Pianologues.

Now is the Time to Work Up Novelties for Next Season's Programs

Cuddles
By Clay Smith
Catalog No. 19743 Price, 30c

The audience gets keyed up to an interesting love story only to laugh at their own disappointment in the identity of Cuddles.

Fishin'
By Clay Smith
Catalog No. 19744 Price, 35c

A cunning tale of three Fishers, one being Cupid. The audience will laugh, but there will be some cynics in it who will question as to who did the angling.

Was, But Isn't
By De Loss Smith
Catalog No. 18925 Price, 35c

The futility of racing at right angles to an express train is briefly expounded in this clever little encore recitation. The angle, but nevertheless effective, piano accompaniment completes the mental picture created by the verse.

Ol' Man Conshunce
By Jessie L. Pease
Catalog No. 18811 Price, 60c

The "bogie-man" of all evil-doers is dissected and his mysterious power over the human mind is fully described. May be used as a dialect recitation or as an encore song for alto or bass voice.

A Home Run
By De Loss Smith
Catalog No. 18924 Price 35c

Thrilling ninth inning in the ball game, a home run needed to win. Of course, our Hero is at bat. Unlike "Casey" of immortal fame, however, he accomplishes this sensational feat. This phenomenon is concretely explained in the very last line.

Toy Shop Heroes
By H. Wakefield Smith
Catalog No. 18545 Price, 60c

Love finds heroes in a toy shop as well as in palaces of the mighty. The tragic fate of the tall tin soldier and wee French doll are here related with the assistance of a quaintly descriptive piano accompaniment.

Crossing the Bar
By W. H. Neidlinger
Catalog No. 12533 Price, 60c

Tennyson's immortal lyric is most appropriate for a quiet reading or recitation and will prove a splendid contrast to a heavy dramatic number.

The Dachshund
By Thurlow Lieurance
Catalog No. 13176 Price, 30c

A very short poem describing a very long subject.

Daddy
By A. H. Behrend
Catalog No. 13484 Price, 35c

The beautiful old English song of Mary Mark Lemon's, set to music by A. H. Behrend, is an excellent subject for a recitation.

A Fable
By I. Oliver
Catalog No. 13515 Price, 30c

A conversation between two of our most domesticated animals and the "hired man" discloses some quaint philosophy on the part of the latter, who preaches the doctrine of contentment in a rather humorous manner.

A Wise Bird
By Thurlow Lieurance
Catlog No. 17054 Price, 30c

Not the owl, as one might suppose, but the woodpecker is eulogized herein for [illegible] intelligence.

A Dear Little Goose
By August Halter
Catalog No. 19980 Price, 35c

Here is a darling little girl soliloquizing on her future years, even reconciling herself to growing a little fat.

De Hoot Owl
By Shirley Dean Nevin
Catalog No. 19884 Price, 30c

A delightful dialect number, giving a little philosophy in a quaint comparison. The conceits of the Hoot Owl and the Whip-poor-will as shown in their discussion certainly are equalled in the vanities of men.

A Good Girl
By Mildred Adair
Catalog No. 18277 Price, 30c

The story of a maiden who eschewed even the mildest forms of dissipation. Proudly she reiterates, "I don't" when each vice is suggested. The climax in the last line is sure to "get a laugh" from the audience.

Retribution
By De Loss Smith
Catalog No. 18923 Price, 35c

Wherein the "fresh" clerk's audacious proposal is accepted by the fair young maid—to his ultimate chagrin. This number is also suited for use as an encore song for medium or high voice.

Ain't You Got Me?
By E. R. Kroeger
Catalog No. 14337 Price, 60c

A cute little colored dialect number with a quaint touch of pathos.

April First
By Thurlow Lieurance
Catalog No. 13188 Price, 30c

Will "catch" the audience every time.

The Boston Cats
By Edgar A. P. Newcomb
Catalog No. 5412 Price, 40c

A musical feline abandons his concert tour to live the life of a gentleman of leisure. All art (?) has its recompense.

Fair Warning
By Jessie L. Pease
Catalog No. 16594 Price, 50c

A small boy "tired of being bossed" asserts his independence, and gives "fair warning" to everything and everybody. The dire threats he utters are very serious—to him.

Food for Gossip and The Loyalty of Men
By Walter Howe Jones
Catalog No. 17146 Price, 40c

Two recitations to the same musical setting; the first about a little girl who is familiar with the failing of her sex, the second illustrating the fidelity of male beings to one of their number when marital storms threaten.

The Foolish Little Maiden
By Carlos Troyer
Catalog No. 3509 Price, 40c

A vain little maiden receives quite a shock when she enters the church on Sunday morn, late, as usual, and hears the choir sing, "Hallelujah," which she mistakes for "Hardly knew you."

The Lord is My Shepherd
By Phyllis Fergus
Catalog No. 22525 Price, 30c

This gives a most acceptable musical background to a reading of the 23rd Psalm.

Kids
By Phyllis Fergus
Catalog No. 22747 Price, 30c

Just as cute and as humorous a little child story poem as one can imagine. Even old "Scrooge" before his Christmas Eve experiences would have been mellowed by this number.

The Night After Christmas
By Frieda Peycke
Catalog No. 18366 Price, 50c

A cute recitation for "Kiddies" or "grown-up" in which the scene of desolation following Christmas Day is depicted. The text was selected from a poem by Mrs. John T. Van Sant in St. Nicholas Magazine.

Cured
By Mildred Adair
Catalog No. 18379 Price, 40c

With the advent of vacation time Willie miraculously recovers from a most mysterious malady that had seriously interferred with his studies and caused him to lose many days during the school term.

The Bow-Legged Boy
By Carlos Troyer
Catalog No. 2861 Price, 40c

A setting of Eugene Fields' well-known poem, written as an encore song, but suitable for use as a recitation.

By the Zuyder Zee
By Louis F. Gottschalk
Catalog No. 4136 Price, 30c

A demure Dutch fishermaiden abandons her occupation at the approach of a bigger "catch."

A Child's Philosophy
By Walter Howe Jones
Catalog No. 17260 Price, 30c

Wherein the young philosopher reaches the conclusion that he must make sacrifices for the future generation.

Foolish Questions
By Deems Taylor
Catalog No. 12816 Price, 50c

Some of the thoughtless, as well as the downright foolish, questions that you hear many times a day are answered in a most effective manner.

George and His Father
By Thurlow Lieurance
Catalog No. 13211 Price, 30c

A very new and very short version of the celebrated cherry tree episode—a version that places the parent in a new light and the son in an uncomfortable position.

The Gipsy Trail
By Tod B. Galloway
Catalog No. 14738 Price, 60c

Judge Galloway's setting of Kipling's lilting Romany lyric has enjoyed most wonderful popularity as a vocal solo, and recently has been used as a musical reading with great success.

The Good Little Boy
By Jessie L. Pease
Catalog No. 13513 Price, 40c

The subject of this sketch has some doubt as to his status, but offers some convincing arguments during his discourse to prove that he is not as black as he is painted.

I Doubt It
By R. Jefferson Hall
Catalog No. 2418 Price, 30c

A monologue by a skeptical coquette. The lines are bright and witty.

I Know a Cave
By Mathilde Bilbro
Catalog No. 17085 Price, 30c

A clever little encore recitation with a suggestion of the ghostly. May also be used as a piano solo.

I Wonder Why?
By Thurlow Lieurance
Catalog No. 13119 Price, 30c

A very short, but effective encore, suitable for a Leap Year Girl.

Katy Did
By Walter Howe Jones
Catalog No. 16291 Price, 40c

Has no reference to the well-known insect. Merely a recitation of the adventures of a young lady who always said she would not, but "Katy did."

King Solomon and King David
By James Francis Cooke
Catalog No. 15420 Price, 30c

May be used as a song or recitation. Enlightens us as to the motive that inspired the literary masterpieces of the above-named gentlemen.

Lissen Ter Dis Story
By Jessie L. Pease
Catalog No. 13514 Price, 40c

A splendid dialect recitation or encore song. Has a descriptive and effective piano accompaniment.

Little Boy Blue
By John Lilley Bratton
Catalog No. 8265 Price, 50c

Among Eugene Fields' charming stories of child life, Little Boy Blue probably has the greatest appeal as a recitation. The musical setting is rhythmically accurate and requires an accompanist of only average ability.

A Man's Song
By Reginald Billin
Catalog No. 14002 Price, 40c

A virile recitation with a spirited musical accompaniment. The poem is short and the musical setting of moderate difficulty.

O Mary, Go and Call the Cattle Home
By C. S. Briggs
Catalog No. 13092 Price, 40c

The composer of the well-known sacred song, "Hold Thou My Hand," has furnished this descriptive setting to Charles Kingsley's beautiful poem, "The Sands o' Dee."

The Morning Call
By Walter Howe Jones
Catalog No. 16290 Price, 40c

"Willum" doesn't pay much attention to mother's call, and even the buckwheat cakes arouse only a passive degree of interest in the young hopeful, but when father calls—!

Woes of a Boy
By Frieda Peycke
Catalog No. 17233 Price, 50c

This little chap has no use for grown-ups and doesn't hesitate to express his opinions.

Mother o' Mine
By Bertha Remick
Catalog No. 6884 Price, 30c

Rudyard Kipling's gripping poem of mother love makes an excellent subject for a short dramatic encore. While this setting was originally written as a vocal solo, it may be used for a pianologue or a musical recitation with good effect.

Nuthin' but You
By Jessie L. Pease
Catalog No. 17523 Price, 30c

An amorous negro dialect number in philosophical vein, by a very successful writer of humorous songs of a type suitable for use as encores or musical recitations.

Of Course She Didn't
By Geo. Lowell Tracy
Catalog No. 6557 Price, 30c

Offered such an opportunity, few maidens would. Suitable for an encore song or musical recitation.

Paying More for It
By Thurlow Lieurance
Catalog No. 17053 Price, 30c

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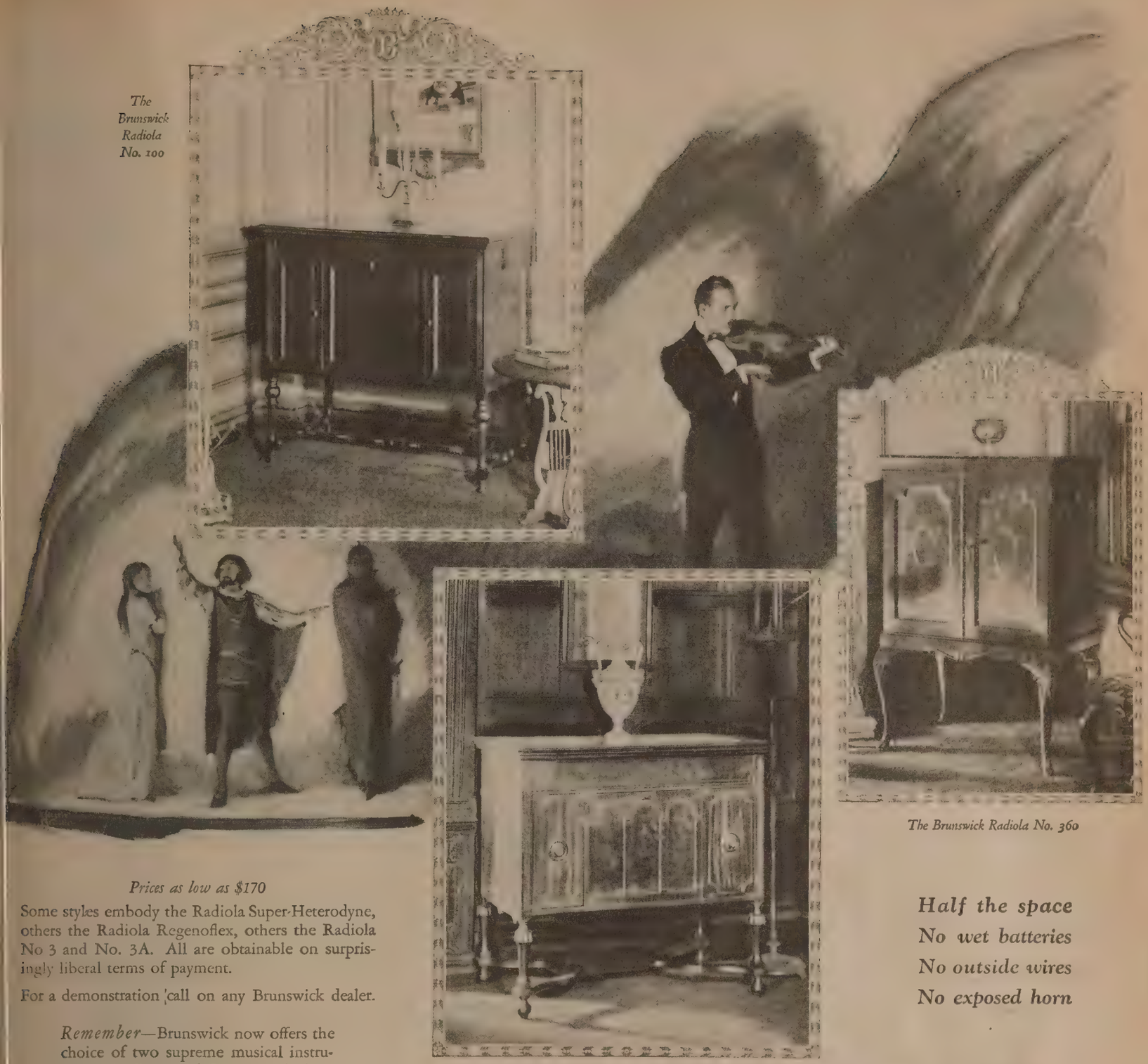

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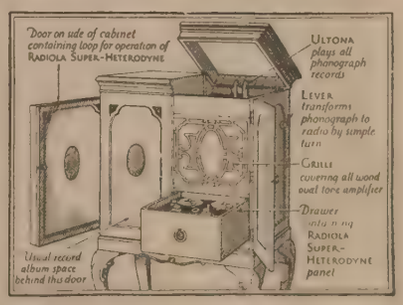

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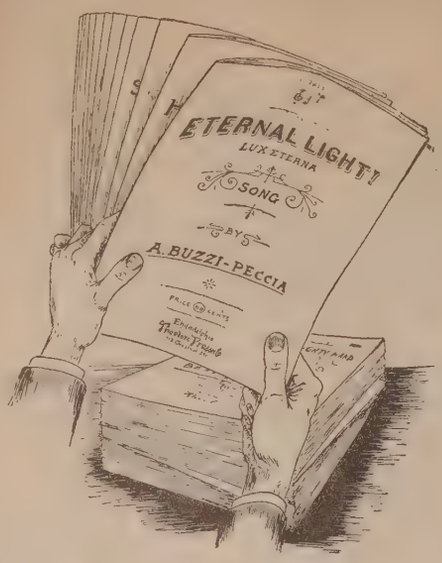

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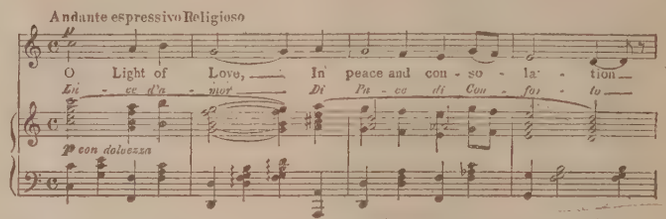

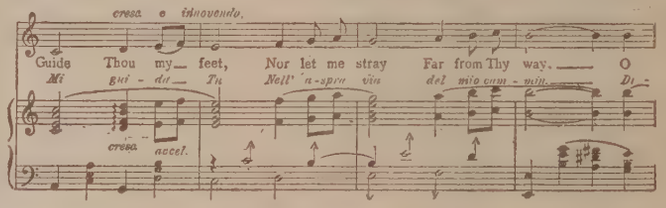

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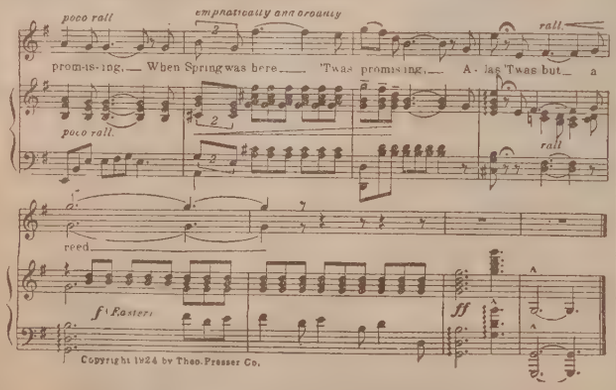

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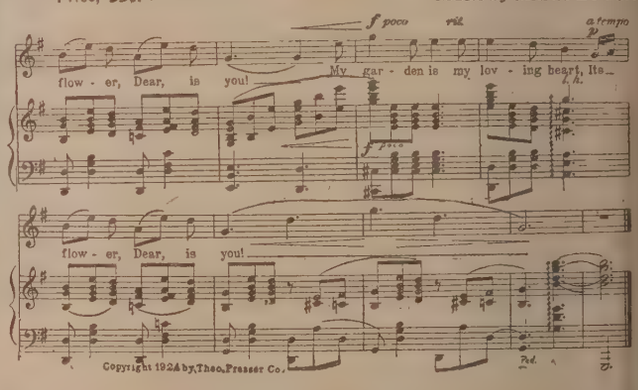

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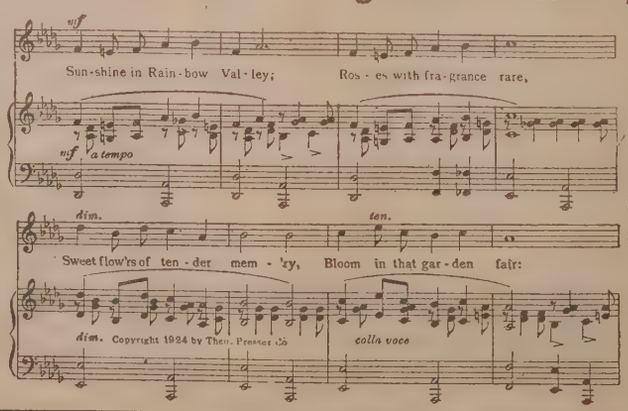
Words and Music by BERNARD HAMBLEN



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PARADE OF THE WOODEN DOLLS

CHARACTERISTIC MORCEAU

MONTAGUE EWING

n "Parade March" style; four steps to the measure. Grade 2½.

Tempo di Marcia M. M. ♩=108

mf stacc.

f

mf

Fine

p

D.C.

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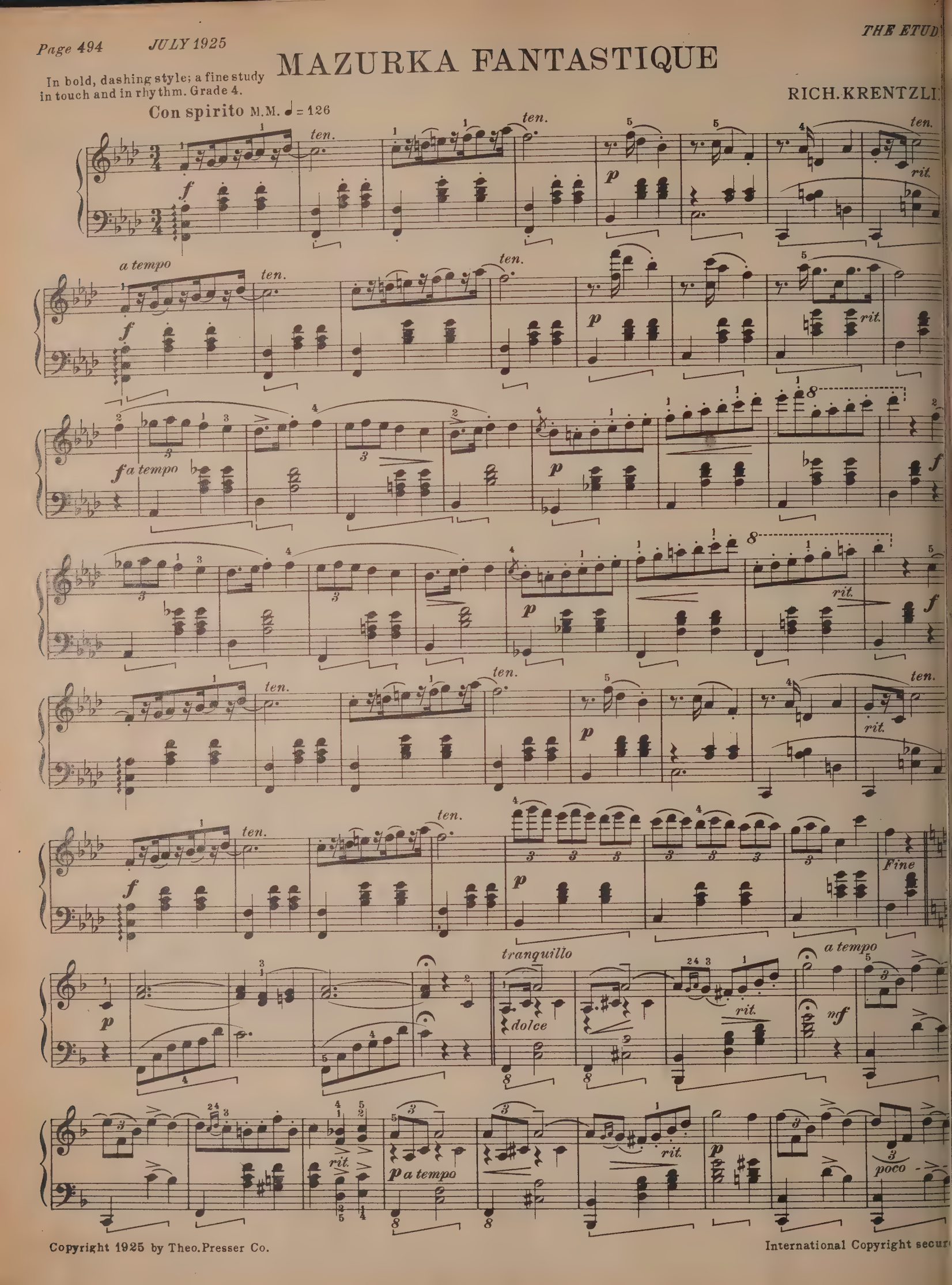
MAZURKA FANTASTIQUE

In bold, dashing style; a fine study in touch and in rhythm. Grade 4.

RICH. KRENTZLI



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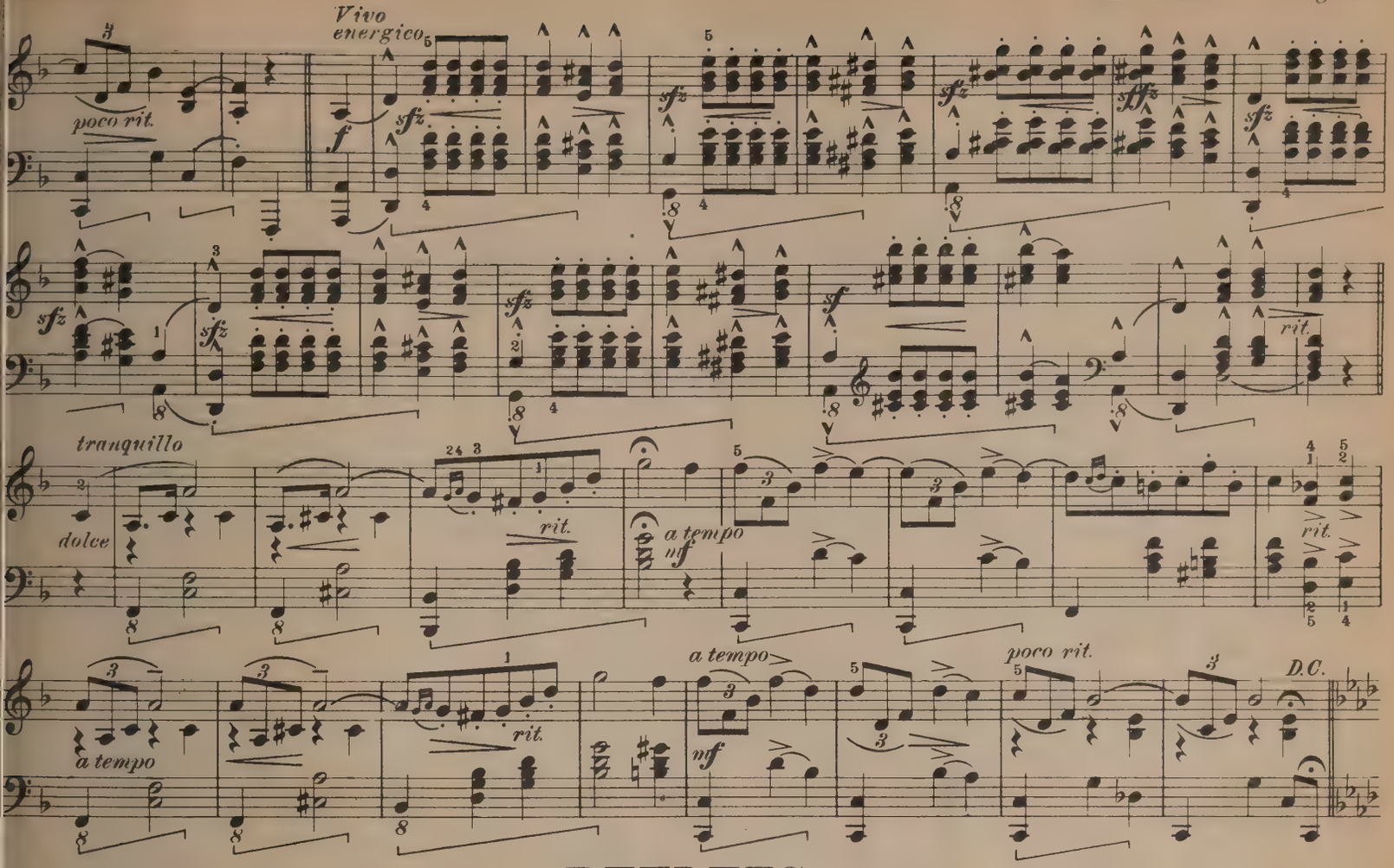
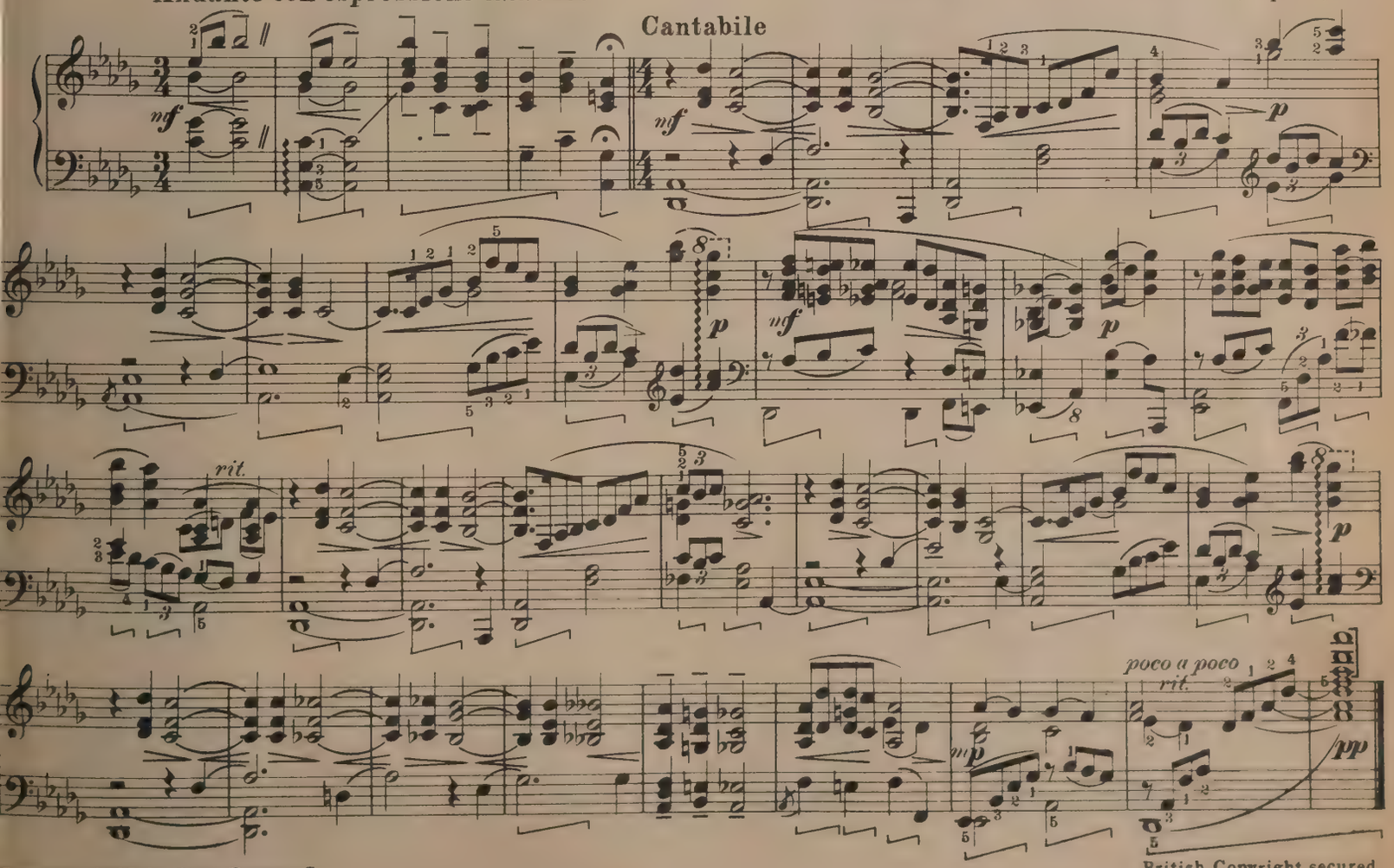


A very expressive *reverie;* requiring a smooth and graceful delivery. Grade 4.

REFLETS

Andante con espressione M.M. ♩ = 72

CLARENCE CAMERON WHITE, Op. 24, No. 1



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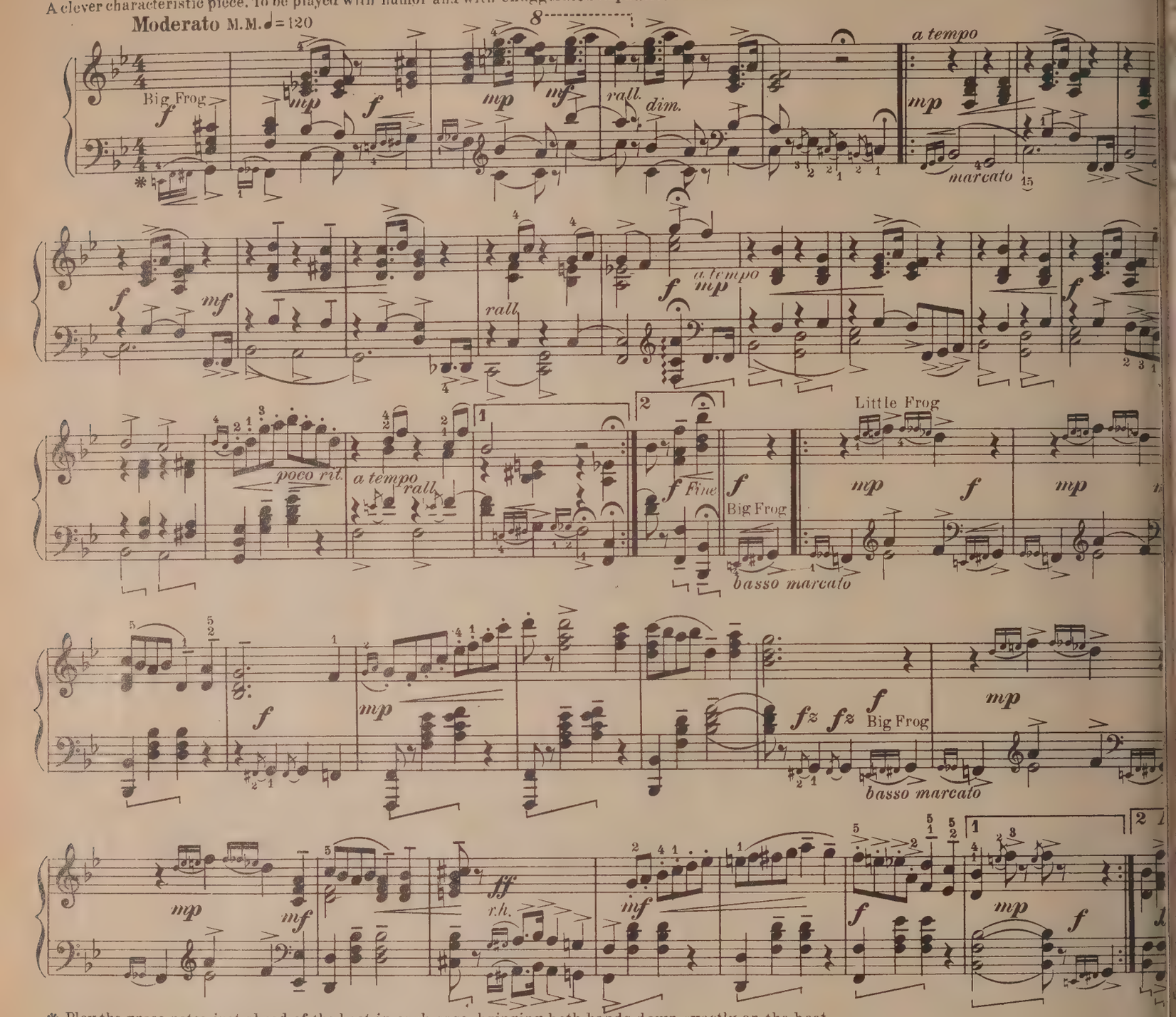
THE FROGS' CARNIVAL

WALLACE A. JOHNSON, Op.

A clever characteristic piece. To be played with humor and with exaggerated emphasis. Grade 3.



* Play the grace notes just ahead of the beat in each case, bringing both hands down exactly on the beat.

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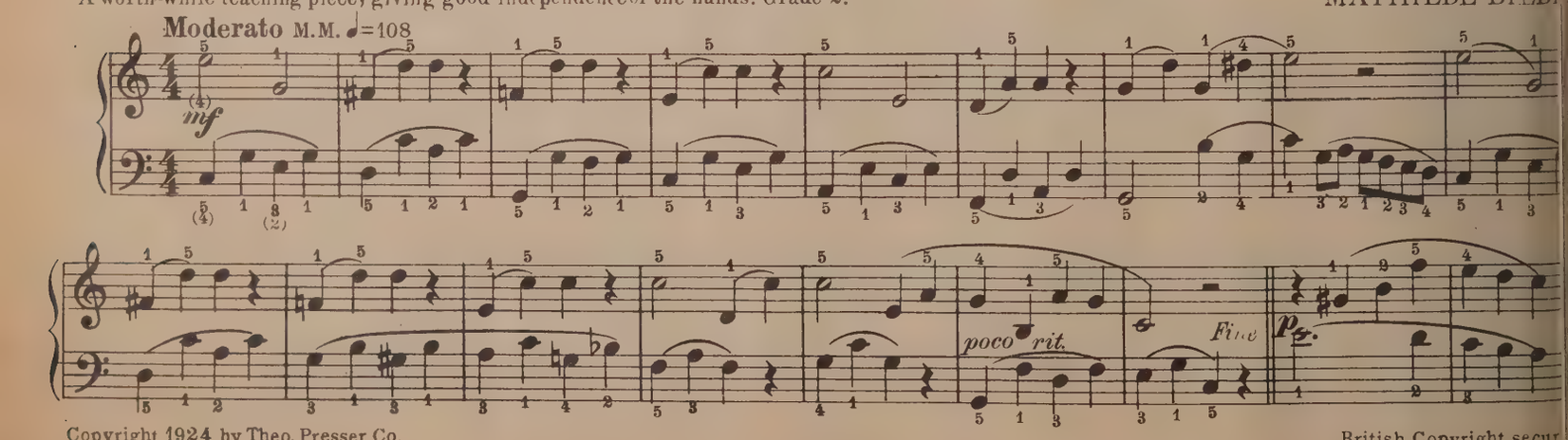
UNDER THE ROSE BOWER

MATHILDE BILB

A worth-while teaching piece, giving good independence of the hands. Grade 2.



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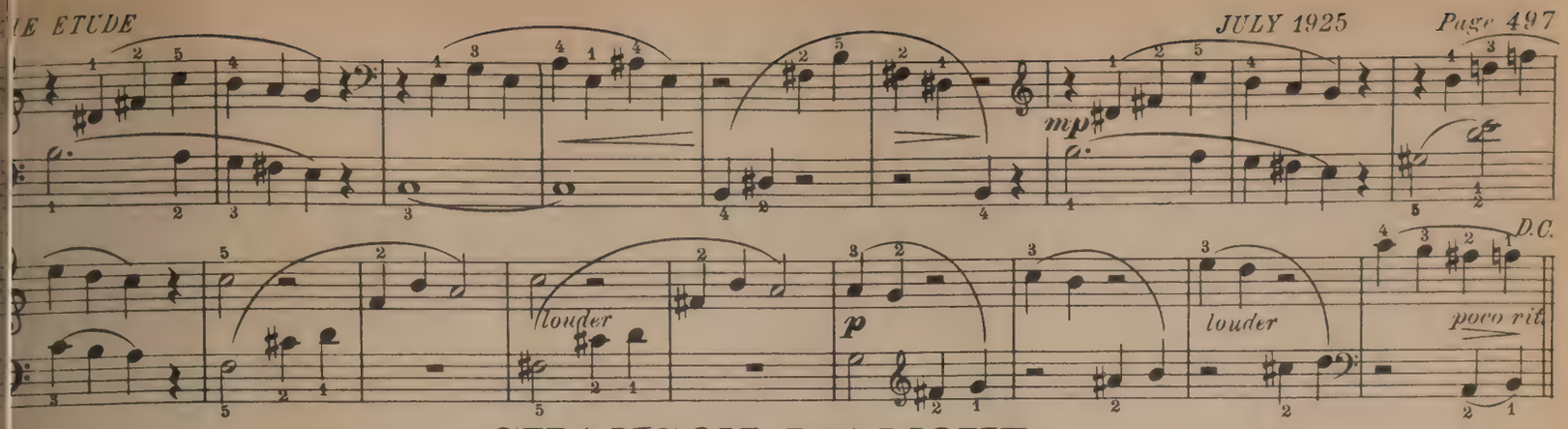

CHANSON D'AMOUR

PERCY ELLIOTT

n vocal style, with grandiose expression. Grade 4.

Andante quasi lento M.M. ♩=72

con espress.
mp
ten.
dolce
mp
poco rit.
più f
ten.
poco più lento
ten.
poco rit.
Tempo I. 1st time only
mp
rall. e dim.
last time only
a tempo
mp
rall.
sf
p
rall.
L'istesso tempo M M ♩.=
a tempo
p dolce
poco rit.
a tempo
poco rit.
poco accel.
dim. e rall.
molto
D.C.

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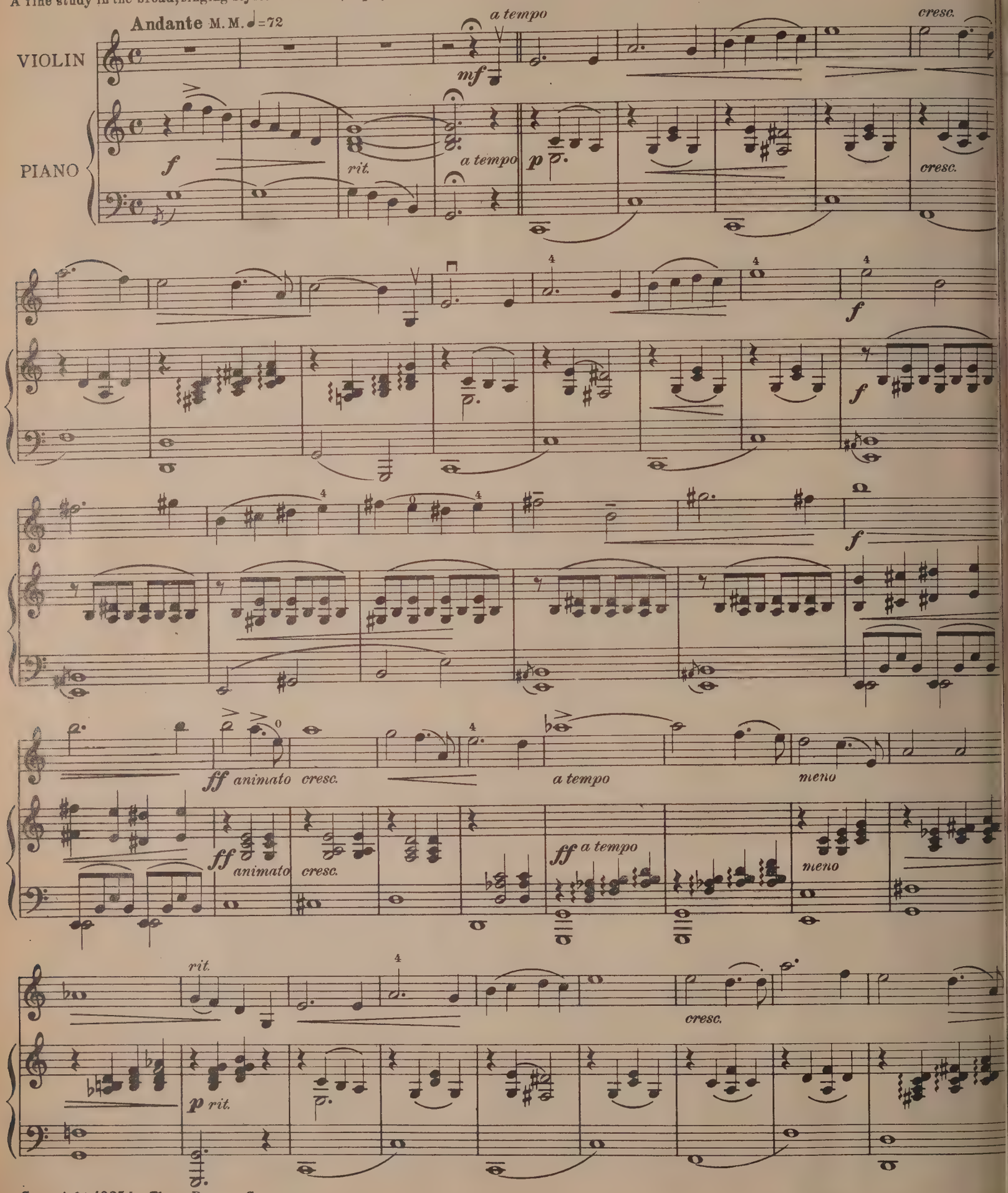
CAVATINA

FRANZ DRDLA, Op. 101, No.

A fine study in the broad, singing style. Effective, if played (as intended by the composer) entirely in the First Position.



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mf ff rit.

ff rit.

p a tempo cresc.

p a tempo

mf f rit.

f rit.

poco a poco

ff mf p

ff mf p pp

TOCCATINA

JAMES H. ROGERS

gistration: Gt. 8' & 4'
Sw. 8' & 4' with Reeds (coup. to Gt.
Ped. 16' & 8' (coup. to Gt.

ccata = a study in digital fluency, *Toccatina* = a little *Toccata*. This movement is from Mr. Rogers' new *miniature suite*. Useful as a Postlude or display ce.

Vivace, ma non troppo M. M. ♩ = 108

ANUAL

mf sempre non legato il mano destra

EDAL

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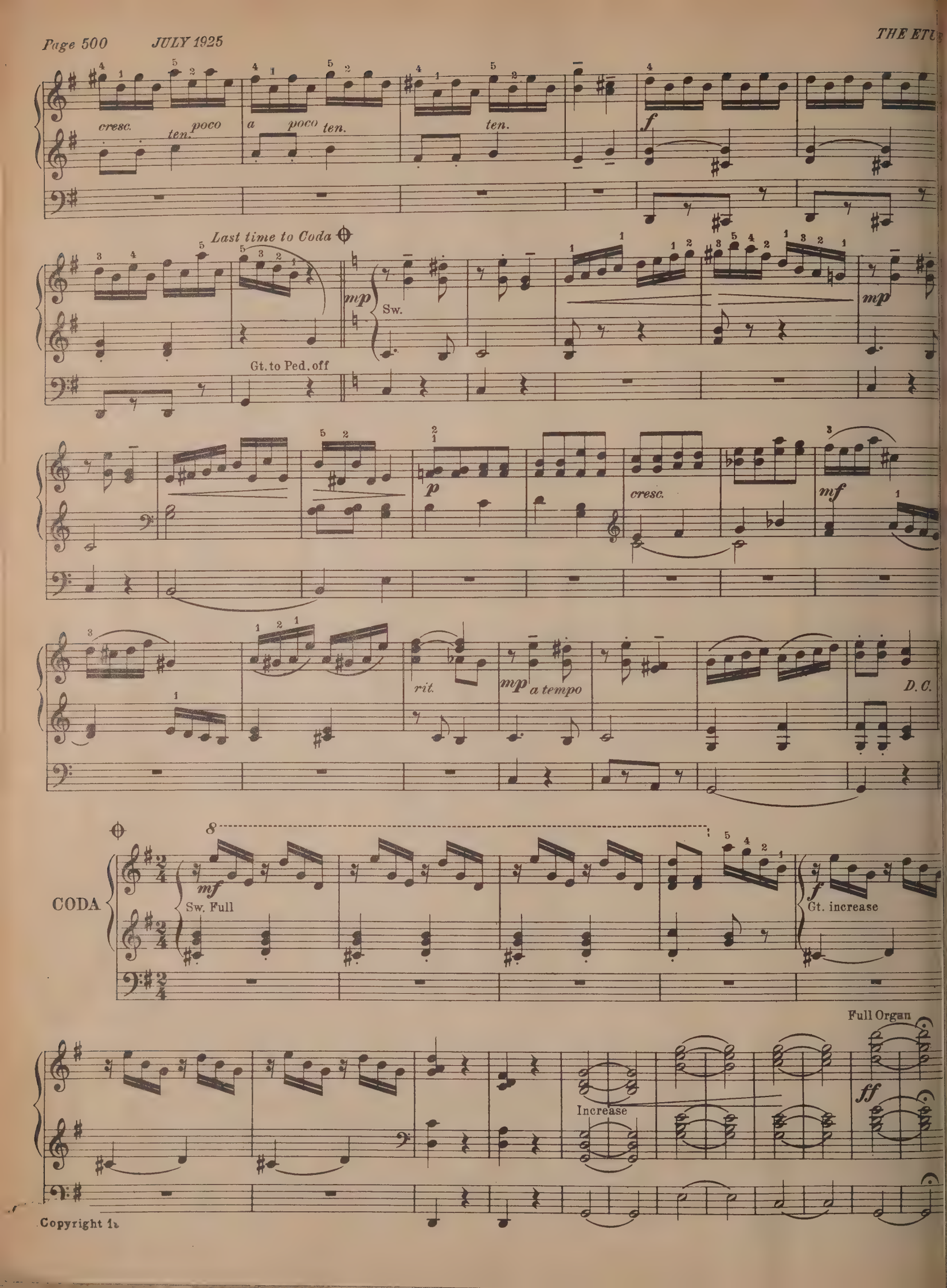
cresc.
ten.
poco
a
poco
ten.
ten.
f
Last time to Coda
mp
Sw.
Gt. to Ped. off
mp
p
cresc.
mf
rit.
mp
a tempo
D.C.
CODA
mf
Sw. Full
f
Gt. increase
Full Organ
Increase
ff

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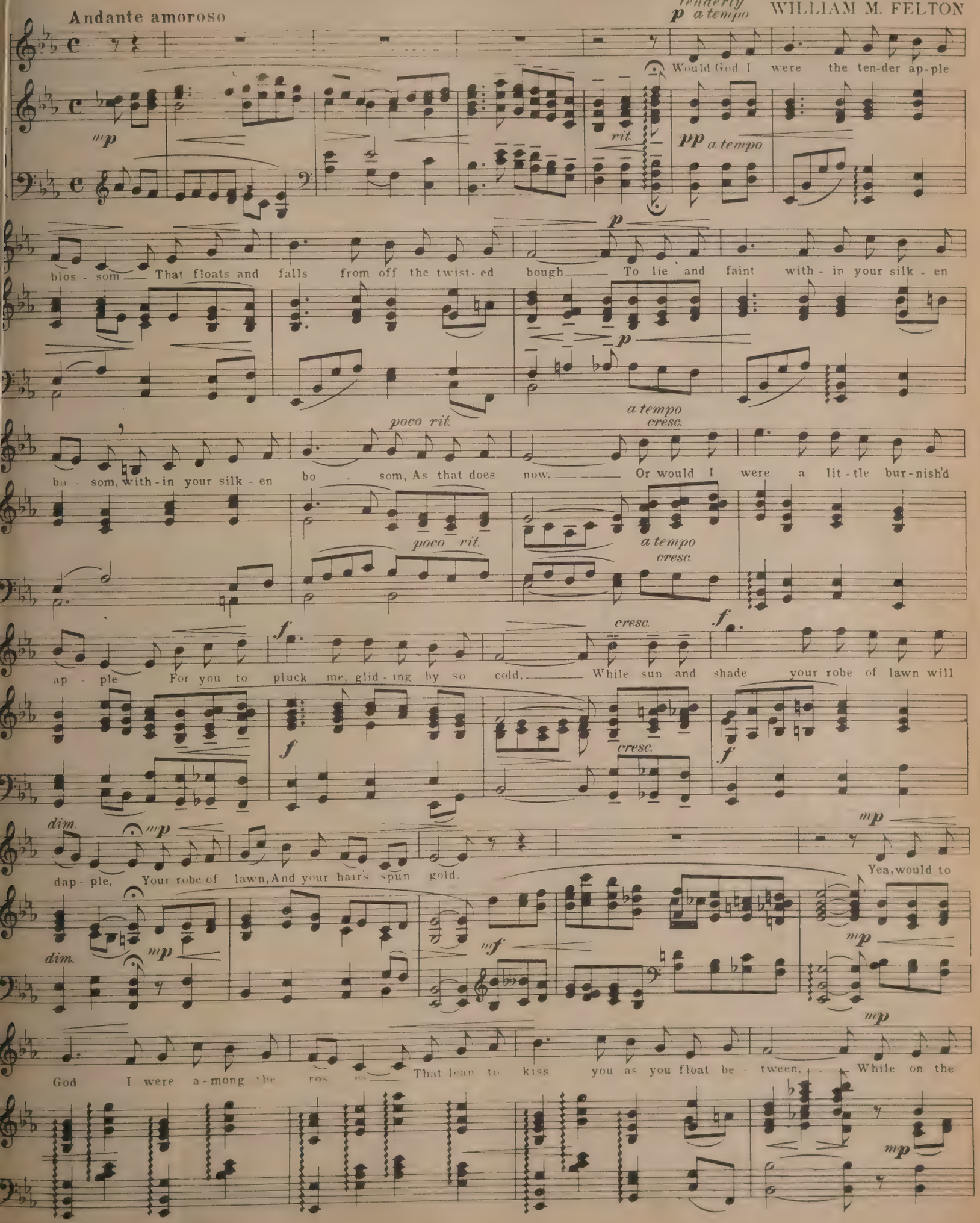
WOULD GOD, I WERE THE TENDER APPLE-BLOSSOM

Arranged by
WILLIAM M. FELTON



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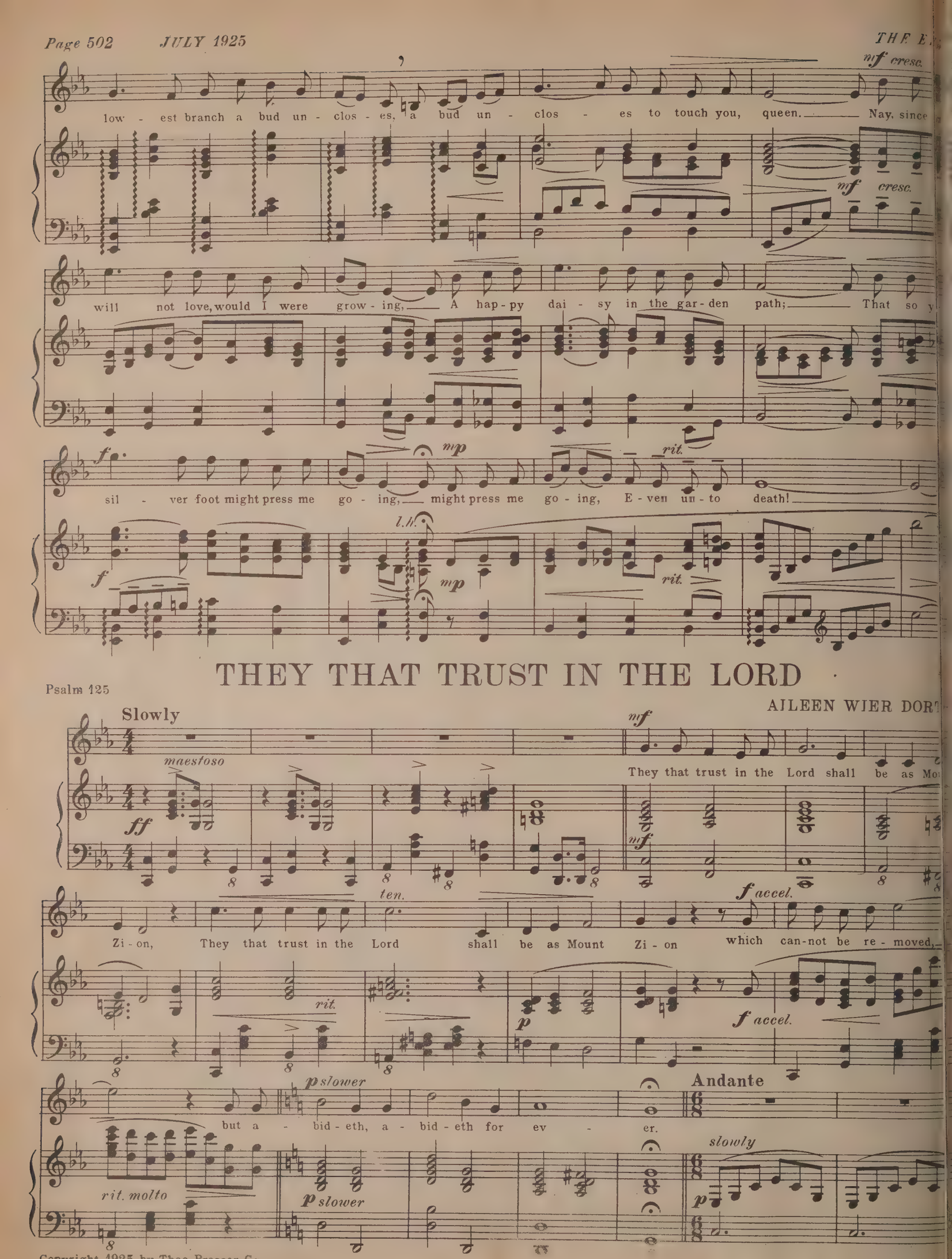

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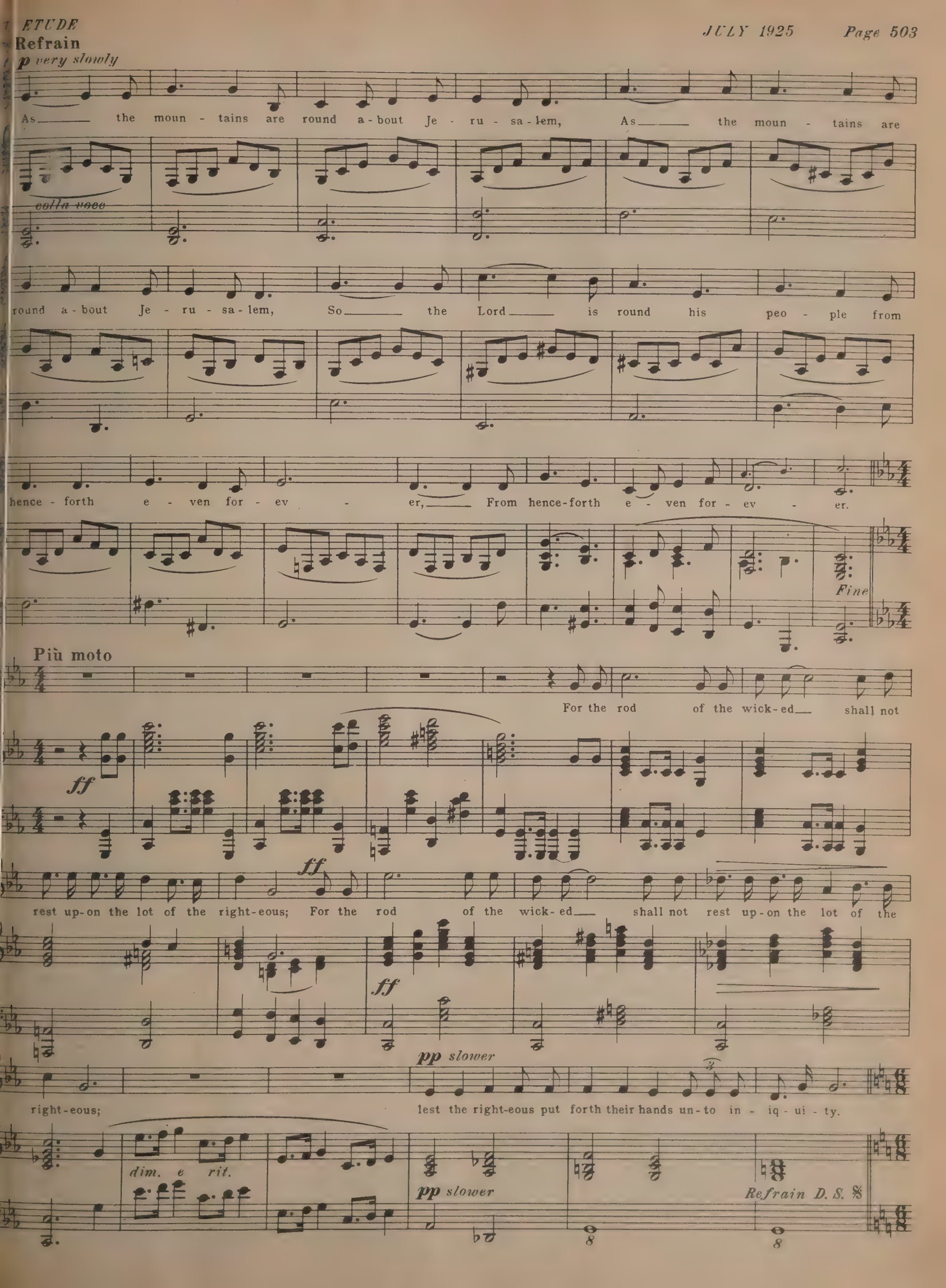
Refrain
p very slowly
As the moun - tains are round a - bout Je - ru - sa - lem, As the moun - tains are
colla voce
round a - bout Je - ru - sa - lem, So the Lord is round his peo - ple from
hence - forth e - ven for - ev - er, From hence-forth e - ven for - ev - er.
Fine
Più moto
For the rod of the wick - ed shall not
ff
rest up - on the lot of the right - eous; For the rod of the wick - ed shall not rest up - on the lot of the
ff
right - eous;
pp slower
lest the right-eous put forth their hands un - to in - iq - ui - ty.
dim. e rit.
pp slower
Refrain D. S.

DON'T WANT TO KNOW

FRED G. BOWLES

FAY FOST

Con moto (Joyously and fast)

staccato (banjo-like)

senza rit.

con Ped.

Bees on the hon
Haw - thorn and hon

suc - kle, Birds on the spray; Bright but-ter-flies a - danc - ing Thro' the long J
suc - kle, Love all the day; Green are the grass-es grow - ing, All the winds

Ped. simile

day. Mu - sic in the tree - tops, Birds sing-ing in the dell; "Don't want to know
play. Mag - ic is a - round us, We two the tale to tell; "Don't want to know

bout the next world, I love this world too well." Mu - sic in the tree - tops, Birds sing-ing in
bout the next world, I love this world too well." Mag - ic is a round us, We two the tale

dell; "Don't want to know a - bout the next world, I love this world too well!"
tell; "Don't want to know a - bout the next world, I love this world too well!"

senza rit.

senza Ped.

well!"

senza rit.

senza Ped.

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Miss Blank's Method

By Mrs. Louella Yackee

ighbors on either side of me have ho take piano instructions from a k. Often, while sitting on the have noticed how the Jones chil- out to meet their teacher, and how boy, when asked if he liked his cher, would answer "Uhm, you

n little girl dreaded the time for our lessons. We had the services rown, the most capable and re- ianist in our city, also the most teacher. The children had all the same time, yet my girl could as well as the other children, and ed just as bright.

ed I would see what method Miss ed in teaching, so I managed to be ones's the next time she arrived, ed in the outer-room with the who said, "I actually think Miss ieves in fairies." I was amazed, but nd myself listening to the teacher e little girl a fairy story. After the story she told the child how her fingers should play certain exercises so as to be limber enough for the fairies to dance to her little pieces that she played. And when they came upon Exercise No. 129 in *Beginner's Book*, she explained how the right hand had a lot of pep, while the left hand was still lazy; then the right hand gets tired and goes slow, when the left hand wants to show off. Of course this sounds foolish to the older person, but to the young mind it is so funny.

Well, I waited to see how she managed the boy and what was my astonishment to hear her explaining to him how a certain magician did a trick of stretching his thumb.

No wonder they liked her so well. I decided to see her and make arrangements, if possible, for my little girl to have lessons of her. Now my girl is doing fine, almost unbelievable things with her music. She learns it in an easy yet thorough way.

Miss Blank when questioned, said, "I always manage to tell a five minute story for each lesson. Although it takes a lot of imagination, still it is fun."

When to Leave a Teacher

By Russell Gilbert

E the teacher a fair trial. Stick for at least one season. A rolling thers no moss.

the teacher tries to induce you more lessons than you can afford, in clubs and enter other activities l consume more time than you can do not pretend that you could do ings if you felt so inclined, and ve him. Tell him at once that your are limited and he will try to ou.

ould the teacher be the type that ds harshness with good discipline, you to tears and trembling, so ur lesson is a failure, do not stop but have a friendly talk with him. your nature and he surely will r to restrain himself. If he fails then it is time for you to leave

ware of the pupil who tells how etter some other teacher is than esent one. Some people seem born e trouble; some have been paid pupils for the other teacher. In- our teacher of any such a worker hief.

5. Have faith in your teacher. If you do not understand his reasons for certain musical methods, wait. It may all become clear to you some day.

6. Watch your own progress. Ask a few intimate and thinking friends how they feel about your advancement. A friend who is musical and who hears you only at long intervals is a very fair judge. Those who hear you every day will see little progress.

7. Before you leave the teacher tell him why you are not satisfied. Give him a chance to defend his plan of work.

8. Before you decide to leave him, criticise your own work. Find out whether it may not be your own slackness that has prevented your progress.

9. If the teacher is constantly late or makes a habit of giving short time on the lessons, that he may "get in" an extra pupil; if he seems to be anxious to get rid of you as soon as you arrive, look at once for another master.

10. It is not well to study with a teacher who is chronically ill or depressed.

Chuckle Notes

Fears

scintillating Rossini was once at an gathering at which a young lady ked to sing an aria from his opera amide." After interminable excuses ally was brought to the side of the here she glanced down into the eyes great composer and said with a sigh: laestro, I'm so afraid!"

ini looked up with a frown and said "So am I."

He Played It

as the night of the concert of the own Gold Plated Band. "Now," said nductor with a smile to the audience, ave a real surprise for you. We are to play *The Chariot Race*." "Gosh!" exclaimed the first trombonist, "that's what I just played."

The Aytwode

The following is contributed by Miss Etta Versa, of the National Training School for Girls, at Washington, D. C. "Thought that you perhaps might be interested in this little incident which took place on our campus last week:

"Student (calling to teacher on the second floor): 'Miss Briggs, Miss Versa said please send her the A One.'

"Miss Briggs (in bewilderment): 'The A One?'

"Student (in confusion): 'No, I guess she said it was the A Two.' (She meant ETUDE.)"

music has not had its proper place educational scheme. . . . it is be- music has never had a part in the onal work of America, as far as sities and colleges have been con- . The people who are at present in of the educational destinies of this country have never been trained in music. That will not happen in the next generation. The children are coming up through elementary and high schools and into the college, with a full understanding of the great coördinating power of music in education." —GEORGE H. GARTLAN.

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The Singer's Etude

Edited for July by ARTHUR L. MANCHESTER

It is the Ambition of THE ETUDE to Make This Voice Department "A Vocalist's Magazine Complete in Itself"

Sidelights on the Vocal Teacher's Work

By Arthur L. Manchester

The Relation of the Body to Singing

IN these days when emphasis is being placed upon the psychological aspect of singing, another equally important factor is too often entirely overlooked. Two organisms are intimately united in singing and the condition and control of both have a vital bearing on the production of beautiful tone and the permanence of the singing voice. These two organisms are the mind and the body. While, as has already been intimated, the mind is receiving attention and mental control of tone is rightfully emphasized, the body, whose condition strongly affects both mind and voice, is generally neglected. Even during the peak of scientific voice training when the anatomy of the vocal organs was subjected to closest scrutiny and rules for tone production were based on the results of that scrutiny, the body as a whole received little attention.

When one considers the thousands of students of singing and compares that number with the few who emerge from the mass and establish themselves in some degree of eminence as singers, he is impelled to ask why this disparity? It can hardly be believed that good voices and natural talent have become so rare as to account for it. This explanation loses still more of its value when a really talented pupil sings most satisfactorily at one lesson and fails miserably in quality of tone at the next. Nor does the statement of some that there are fewer good teachers to-day fully answer the question.

The Lost Art

What, then, is the answer?
of teachers of a century or two ago has been lost and that, during many years, we have been floundering about in a maze of contradictory theories, the varying results which come from the instruction of teachers who are admitted to be successful producers of well-trained singers gives one pause in accepting this as a correct answer. Really good teachers suffer with those whose work does not stand the test. What, then, is the answer.

Probably no single answer will cover the case, but here is one which the writer's experience has caused him to believe does explain a very large proportion of such failures of excellent teachers to secure the results they seek and which the nature of their instruction rightfully leads them to expect This answer is: The neglect by the student to see that the body is continually kept in condition to perform its functions aright. Students eat, sleep and, too rarely, take some exercise, but indiscretions of diet, irregular hours for sleep and rest, days and nights of crowded social engagements that drain body and mind of vitality, leaving both unable to respond to the dictates of the mind in emitting and resonating tone, affect the best trained of voices and, if persisted in, eventually rob the voice of all likelihood of growth and permanent beauty. This neglect of the body is a two-edged sword; it weakens the physical structure on which the voice ultimately depends and, at the same time, so directly affects the mind that the cultivation and maintenance of mental control and the concentration of will so essential to good singing cannot be secured.

Automatic Response

The automatic, coöperative response of all parts involved in the act of singing is impossible under such conditions. An incident which has recently come to the writer's notice, illustrates this point. A widely known and successful teacher of a generation ago asked a critic to attend a lesson and hear one of the pupils whose singing attested the worth of the instruction given. Instead of the expected well-rounded, expressive and resonant tone the pupil produced a thin unmusical squeak. Amazed and disgusted, the teacher showed intense disappointment. The critic explained the reason for the debacle. He had been present at the reception and dance attended by the young lady on the previous evening. He also happened to know that, in anticipation of wearing a wonderful new costume this pupil had dined on ice cream and a glass of wine and had danced until 2 o'clock in the morning. She had come to the lesson on the strength of a cup of coffee. These circumstances the teacher could not know and therefore wondered at the degeneration of a well-produced resonant tone of previous lessons into a childish squeak.

It is obvious that teachers cannot be acquainted with all the goings and comings of their pupils and cannot know to what extent they are guilty of such indiscretions. They are conscious of an invisible something which prevents sound instruction and painstaking care from producing rightfully expected results. It is here that the teacher in a college music department is favored beyond his confrere who does private teaching. The regular hours of college life, the control over hours of work and recreation and the regular and nourishing meals, coupled with the removal of opportunities for overindulgence in sweets, tend to minimize the derangement of bodily functions, preserving their healthful activity despite the carelessness and indifference of the average pupil. But even here neglect is altogether too possible and too often prevails.

An Elusive Proposition

What shall be done to improve this situation? It is an elusive proposition. Having practically no control over the life of the pupil away from the studio, the teacher can hope to exert little control over those hours. Something can be done to mitigate the consequences. First, the teacher should be sure that his own life is such as to develop his physical condition to healthful activity. He should inform himself as to the relation of physical life to mental action. He should be familiar with general rules regulating the healthful functioning of the body and of the effect of diet on physical and mental well-being. He should make a study of physical and social activities generally and of those of his pupils particularly and draw from this knowledge suggestions for right living which he can incorporate into his vocal instruction It is not enough for the teacher of to-day to know only the more technical phase of his profession; he should know life and, as far as is possible, influence his pupils to lead lives that build up bodily and mental vigor, thus giving a solid foundation for vocal development.

Intelligence—Another Neglected Quality

A quality of mind essential to good singing is intelligence This is as frequently neglected by the average pupil as is the care of the body. A technical knowledge of the principles governing voice production and sufficient practice to establish some degree of facility in their application is only a small part of the equipment of a really good singer. Expressive singing which reveals the inner meaning of song or aria is largely determined by the intelligence of the singer. Intelligence, which is readiness of comprehension and ability to exercise the higher mental faculties, is susceptible of cultivation, a cultivation that does not come from routine lesson-taking.

It is the product of information gathered in a wide range of reading and observation stimulated by an awakened and active imagination. Information thus gathered and assimilated and acted upon by imagination arouses a keen perception and appreciation of beauty and artistic intention. Such perception and appreciation do not need argument to establish their necessity as a part of the singer's equipment. Yet how many students read much besides sensational novels and the hectic stories published in current popular magazines, or visit picture galleries with a definite purpose to learn something of form and color and the principles of artistic expression? Indeed, how many visit picture galleries at all? How many consistently and systematically strive to secure powers of artistic appreciation? So few do these things that the number is negligible, and here is another answer to the question as to why so few of the thousands of students reach the goal. How can one expect to interpret when the intelligence is sluggish and imagination is not inspired by vivid pictures on the walls of the mind which have been placed there by the student's seeing, reading and thinking?

A Foundational Necessity

To sum up the situation as it relates to these two forms of neglect it may be said that training by the teacher is a foundational necessity, but it is foundation only. A sound mind in a sound body is just as important to the singer as to any other worker in life's arena. And a sound mind is one which, like a sound body, has been fed on a proper diet and has been exercised by proper use. The mind is not a sponge or piece of blotting paper for the mere absorption of a modicum of facts and rules. It is an active agency which should be nourished by the properly ordered diet of information, absorbed only to be assimilated by proper consideration and use. The supply of mental nutriment should be maintained by a continuous seeking after new sources of information.

The teacher can assist in this process by knowing something about the intellectual attitude and tendencies of his pupil and directing them, as far as possible, into channels that will stimulate intelligence and imagination and develop discrimination. Vocal teachers, in common with professional musicians generally, have confined their conception of their duty too much to the purely technical a the work. Teaching is not the of information into the heads of a series of half-hour lessons; direction of the pupil's mentalit proper use of all the faculties of powers of body for the successf plishment of the desired end.

Soft and Loud Tones in Teach

It is interesting, and amusing a note how prone we are to surr simplest, most straightforwar with an obscuring smoke screen sion while we theorize about the ing continually more confused thickened and swirling mists we t motion. Hardly a phase of voic becomes prominent for even a br but that it is soon enveloped in of theorizing. Sharply divergen sion of the question as to whet ing should begin with the use simo or with forte tones is an ill of this tendency.

Listening to the prevalent harsh sounds that pass for singing and apparent inability of so many s produce a soft, resonant musical the uneven quality of the singer's instinctively wonders why. Us blame is placed on the teacher. in many instances, such a decisio rect, but if it be correct wherein fault, and is there a remedy?

Indisputable Facts

Without entering into a theore cussion and trying to avoid the st of confusing mists, let a few ind facts be presented and the read lowed to draw his own conclusio tain muscles of strong yet delicat directly and indirectly under th of the will, function in the act of Impelled by the current of breat must exert just sufficient force t plish the thing desired, the voca produce tone and the speech org it into words. This, concisely d singing, simply an extension o to which is given, or is intend given, a musically satisfying q beauty and expressiveness. The ing of the muscles involved in comprises a combination of correl of individual muscles.

From the limited range and p quired in the speaking voice these have had no training for the demand made upon them by speech into singing. Such traini be given. At the beginning of t ing what mode of procedure does sense dictate? An attempt to pro loudest tone possible with its n accompanying energetic and usuall muscular action, or a quiet, soft manding little extension and in muscular effort? What is the sense method in a parallel case feeling the need of toning up the systematic physical exercise do with the most violent or with the forms of exercise which, as we strength and control increasing, tend to those demanding greater of muscle and greater endurance at least, the answer is clear an putable.

Think Over Details

Think over the details of voice tion, the acts involved in singing, fect adjustment absolutely necess the production, sustaining and re of pure expressive singing tone with speech and then decide whet will begin with even a moderately use of these muscles or prepare t the fullest and freest performance functions without loss of contr strain and fatigue. Discover the tr let theories go.

erior Light of the Mind—A Query

erly speaking, it is not the teacher ide instruction which causes things nprehended; they do nothing more pose them to the interior light of l, by which alone they are compre- so that when there is not the con- of this light, instruction is to no rpose than as though one were to pictures in the night."—NICOLE.

ild be a sorry performance to show in the night and expect their and significance to be recognized oyed. It would be foolish to ride beautiful scenery in the dark and its magnificence to be appreciated. person would attempt such fool- gs. But what about much of the which passes current to-day?

many of us are actually trying to ictures in the night—the night of ghted mind?

many of us assemble a mass of d statements and rules and deduc- hich we have labeled instruction to crowd it into the heads of our expecting them to profit by the and, in due. time, exemplify the f our teaching?

many of us have really studied the mind and know what is meant by erior light of the mind?"

hat means do we undertake to learn ng of the mental processes of our

t do we know of their manner of g, their mental approach to the sub- are trying to impress upon them?

t powers do we possess of tracing ntal habits of our pupils—yea, of n habits of thought?

t manner of thinkers are we, any- nd how do our ways of thinking te with those of our pupils?

do we introduce into the interior f our own minds the truths we ke to teach? What do we know eaching, anyhow?

Freedom of the Voice

By Mai Lee Winfree

may strive for proper tone adjust- d freedom of the voice from defects throatiness, and still may not attain al if we do not acquaint ourselves e principles of perfect tone produc-

of the first and foremost things to ght of outside of breath control, is articulation of the mouth muscles. ll know that anyone wishing to the speaking voice for any distance megaphone, which concentrates the ns and sends them with an added and it should be just as easy to sup- hat the mouth muscles might play hat of the same part in concentrating ne and sending it with a perfect

few of the present generation speak tly, because they fail to use the artic- or mouth and tongue muscles with freedom. The same may be said of

Mouth Positions

beginner should be taught to overdo e of the mouth positions in learning g, that the habit of articulating the sounds with the proper mouth for- may be formed.

the singer practice first on (Thä), g. The beginner should be taught to tones. The consonant formation the tone more forward than the sound of ä would naturally give, and ns and rounds out the voice. Some masters in vocal production are not pathy with the practice of the ä, but nsonant placed before it has a ten- to counteract the throaty effect it otherwise have. After the pupil has sung (Thä) with mouth held open wide enough for two fingers to be inserted, tongue held fast against the teeth, and the upper lip raised slightly to allow of the teeth to show, then change to (Thō), rounding out the mouth to a circular effect. If the lips form an almost pouting position the tone will be brought forward and the voice will of its own accord sing on the true vocal chords.

After these two vowel sounds are as nearly perfected as is possible, one may change to (Thē) with the accent on th. In this sound the mouth broadens to a smiling position, but care should be taken not to make the tone too intensive. (oô) and (Coô), form other combinations, and that bring about release from throatiness, and are formed much like (ō) with the rounded position of the lips, though slightly closer together.

Change of Vowels

When the voice has been brought forward with the above consonant and vowel formations one may change the syllables to lä, lā, lôo, lē, nä, nā, nôo, nē, mä, mā, moo, mē, dä, dā, doo, dē, and so forth.

Thus with the articulating muscles working properly, one may proceed to vocalize on two tones, instead of the single tone, then three, then five. Then should come the beginning of the arpeggio, then the full arpeggio. This should be followed by runs of octaves in different positions and scales, major and minor, suited to the range of the voice.

Soon the consonant and vowel sounds may be supplemented with sentences, such as "Holy is His Name," "Brightly the Moonbeams Shine," "Her Name was Mary," sung in arpeggio form, allowing the top tone to have a perfect focus, or emphasis.

It should be remembered that the voice should be built from down up, rather than from up down. The middle voice should always be worked upon first, and the extremes may gradually be developed from these.

Throughout all practice the pupil should remember that tone is only the product of breath, and that breath under proper control plays upon the vocal cords and forms beautiful tone.

One must make a deep study of the system of breath and deep breathing; and one of the simplest things is to remember that you must take a deep breath, feel an expansion in the abdomen, back muscles, diaphragm and chest. The diaphragm should never be held taut or pushed out, but rather pulled in and up, and the chest should remain stationary and not allowed to rise and fall. Except in quick passages the breath should be taken in through the nose, but when there is a long passage with little or no time to get a breath, artists almost always grab a catch breath through the mouth.

While these are only two vital points in the process of vocal production they are the main ones. Articulation and Breath Control. With the two in perfect harmony one would be in a position to acquire perfect freedom of voice.

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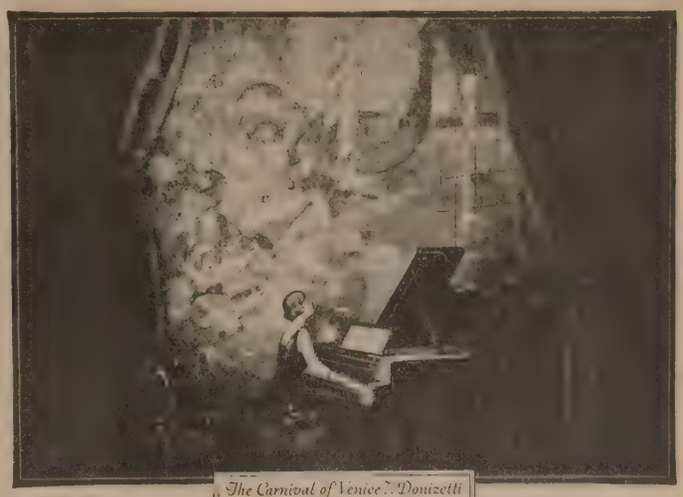

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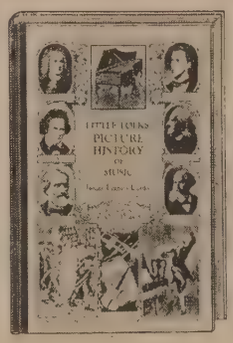

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The Vocal Triune

By L. Huey

ocal triune has for its constituents ordial controls and one derivative The first primordial, the basic ation of which is the animal grunt, ntrol which governs not only the but also the physical-tonal life. of this control is at the dia- In the emission of sound or tone acterized by repose of the instru- der which the normal position of ue, soft palate and larynx is not The focus of tone is in the or upper resonating surfaces. cond primordial is engendered in oice to fear, as when life is en- This control is characterized by soft palate, low-back tongue, low nd open throat. Vibratory ten- hen not modified by the ascendancy rst primordial, destructive. Vibra- dency, constructive. The third, or e, is primarily the control of speech. tone, during preliminary training, ront mouth and lips. cond primordial and derivative con- st, through training, be dominated irst primordial, in order to become in the production of resonant song ech. This can be accomplished equalizing the tones (vowel and nt sounds) under forward place- rivative control, before attempting t them with resonance under the imordial. The voice will ascend ically for reinforcement if cor- leveloped under forward placement.

ne in its Primary Manifestation

to the advent of articulate speech, al organ functioned entirely as a roducing apparatus, depending on c effects, accompanied by facial ent and bodily gesture to convey Mankind gradually came to ze certain sounds and combinations nds as indicating certain objects, nd emotions. This we call language ulate speech.

impulse to give voice to sound or ore or less musical in character no antedates articulate speech by many es. In its primary manifestation l sound or tone is dependent on moulds as vehicles of transmission hen it is intended such tone shall oral meaning. As the natural ten- of the vocal organ is to employ basic n giving voice to song rather than conveying oral meaning, priority of station, and, to a certain degree, de- ent, must be accorded the former.

re the development of derivative l the tones were formed under the imordial—not as uniformly sustained ut as partaking of the nature of the l grunt—short or explosive in char- produced by a pronounced movement diaphragm. The sustained tone as g the basis of song gradually de- d through efforts to make the voice ," as in calling to one at a distance, ng, and in attempting to imitate ani- unds. The first sounds produced as g to vowel formation would prob- approximate very closely the sound in come, or *into;* "oo" in wood, or o" in wolf, woman. Then the sound in now, or *ow;* "oo" in woo; "o" in o" in off, or *aw;* "o" in on, or *ah,* rd. These tones or vowel sounds, fully developed under the first pri- al, are formed in the tone area be- the larynx, where they originate, and asal" resonating surfaces, where they e sonoric reinforcement, without vol- or conscious movement of the speech s.

Next would come "a" in at; "e" in ever; "i" in it; "a" in day; "e" in me. This latter group tends to draw the tones forward into the buccal cavity. They should, however, be focused the same as the first group, depending on the control. That is, the first group, like the second, should focus forward under derivative control, while the second group, like the first, should focus in the masque under the first primordial. Lamperti has defined song as "an extension of speech." As to origin and construction, speech is not elemental but derivative. Primarily, both speech and song are extensions or modifications of basic sound or sound without oral meaning. As sustained basic sound gradually gave place to sounds conveying oral meaning, the demand on the diaphragm decreased, at the same time causing the tones to deteriorate both in volume and resonance, because not only unsupported but diverted from the normal channel in which such tones are formed. Therefore, instead of song being an extension of speech, we find speech to be descended from song.

Returning the Phonative Sounds of Speech to the Plane of Basic Sound Emission Under the First Primordial

Before the phonative sounds of speech can be made use of in resonant song, they must first be returned to, and developed on, the plane of basic sound emission. These tones, however, while maintaining their distinct vowel character under this process, cannot be so returned if developed as individual units or as sounds having each a distinctive quality or timbre. Instead, they must be *equalized* in quality by first being brought to a focus at the front mouth and lips under forward placement, without any attempt to create vowel contrast through lip, tongue, jaw or soft palate action.

Any tone sustained on the plane of speech, though lacking definite pitch, is practically on the plane of song. The only important difference, to start with, between speech and song is that in song the tone is sustained, while in speech, apparently, it is not. In reality the speech sound is, to a certain degree, sustained. By merely prolonging such a tone it is transferred from the plane of speech to the plane of song. Sustaining the phonative sounds of speech under free voice action is the most important factor in primary vocal development.

In order to return these speech sounds to the basic control of the first primordial we must begin by stimulating diaphragmatic action in speech, formation on the first position from which phonation for song develops. Such action, however, to be effective, must be purely automatic, or under indirect control.

To stimulate diaphragmatic action automatically or indirectly we must not exceed a reasonable extension of its habitual or normal action in forming speech. Should we exceed this normal limit by going at once from the spoken word to the sustained term on definite pitch, especially if accompanied by word utterance, we would not only lose this indirect control, but we would indoubtedly set up an interference in the throat, which, in turn, would also affect breath control.

During this period of tone building, and ever after, the vowel *ah,* as formed in the back mouth, with raised uvula, and base of tongue lowered (second primordial control) which tends to disturb forward placement, and, later on, resonance, should not be used. The proper *ah* sound to use is that of the o in on (ah-n). At the start it should focus forward, and, under resonant control, in the masque.

About Gustav Mahler

An unusually sympathetic biography of Gustav Mahler has been recently translated from the German of Paul Stefan and published in English. We give a glimpse of Mahler in his youth.

"At this period (while still at the Conservatory in Vienna) he also laid the foundations of the proud edifice of his general knowledge. He became acquainted with the philosophers, especially Kant and Schopenhauer; later Fechner, Lotze and Helmholtz were added. In Nietzsche he admired the hymnal vein. . . . History, biology and psychology held his attention always. As psychologist and poet Dostoieffsky was for Mahler a discovery.

"His fiery manner of speech, his lightning-like readiness of mind, his daemonic forte of clearing up any situation with one word, were remarked even then. Friends he met willingly and often . . . Hugo Wolf must then have been Mahler's friend, according to his own account, even if the two perhaps more respected than understood each other. Precisely this man, rough and difficult to handle, Mahler showed his kindness to. He was hardly director of the Opera when Wolf's wish to have free entry was fulfilled, and the *Corregidor* was accepted for performance. Even if it remained for some time unperformed, that only showed that for Mahler duty, as he understood it, was of more weight than a service of friendship his duty, because he was conviced of the slender stage-effect of the beautiful opera, an opinion which proved only too well founded.

". . . The young artist gave the best of himself at the piano. All who heard it speak of his playing with veneration. At the Conservatory they said that a pianist of exceptional gifts was latent in him, one of those who might enter the lists with Liszt and Rubinstein. But it was on account of the spirit, not of mere technic. This enormous will-power, the genius that exhausts every possibility of the music, broke out in the pianist's spirit, as later in the conductor's power."

She Sang in the Cracks

Apropos of the musical stories in last week's "Salt-Shaker," writes a colleague, how about this one from Irvin S. Cobb's repertoire?

A young woman with aspirations to be a singer, and, as is so often the case, little else, went to a German vocal teacher for a try-out before arranging to take lessons. The professor sat down and played a selection, while the budding but ambitious singer poured out her choicest assortment of notes. When all was o'er the professor swung round on his stool and in a wrathy voice said:

"Ach, Gott! Never have I heard such a voice. I blay on der vite keys and I blay on der black keys, but you sing in der cracks!"

—*Public Ledger, Philadelphia.*

"The masses go to the opera, if they go at all, to enjoy, to be entertained or amused, but not to be instructed."

—Herbert Witherspoon.

"I don't like modern music. You can't sing it. I think that to force your voice in these modern dissonant works, to try to make it sound like anything but a beautiful voice, is a mistake. Music that is sung should be lyrical. I am old-fashioned enough to like melody. I really enjoy it, and I think most other people do. Audiences, I know, much prefer simple ballads and folk-songs to pretentious futuristic pieces with no tune and no soul."

—Marie Sundelius.

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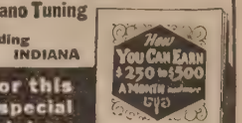

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As a means of contributing to the development of interest in opera, for y years Mr. James Francis Cooke, editor of "The Etude," has prepared, uitously, program notes for the production given in Philadelphia by The ropolitan Opera Company of New York. These have been reprinted nsively in programs and periodicals at home and abroad. Believing that readers may have a desire to be refreshed or informed upon certain cts of the popular grand operas, these historical and interpretative notes several of them will be reproduced in "The Etude." The opera stories been written by Edward Ellsworth Hipsher, assistant editor.

Wagner's "Die Meistersinger"

the writer has been in communi- h a group of some thirty of the usicians of the world, with a view ing what, in their opinion, should s the greatest musical masterpiece s. It is interesting to note that hese contemporaries include Wag- Meistersinger than any other one e entire literature of the art of

a verdict, coming fifty-five years production of the work, is sig- the future tendencies of musical every performance of Wagner's mic opera should be regarded as great events of any musical sea- ommanding has been the position k that there is literally a *Meister- rature* just as there is a literature *ine Comedy*, the *Canterbury Pil- Hamlet*. The reference material ds is so rich that it is literally to condense it within the very pe of these notes.

completed his "Tannhäuser" in he was thirty-one years of age. ercafter he began to sketch the Die Meistersinger." At the time conductor of the opera at Dresden, he held for six years. In 1849 pelled from Saxony for his revolu- ndencies; and during the next de- andering from friend to friend in xile he rarely ceased his creative was not, however, until he settled en, on the banks of Lake Lucerne, as able to complete the marvelous "Die Meistersinger." The work roduced at Munich, June 21, 1868, ee years after the master had com- sketch this famous dramatic musi- upon the manners, life, morals of the Nuremburg of the latter e sixteenth century.

k met with immediate favor among ans of Germany, but was very s progress to operatic stages in s. It was first given in London ry Lane Theatre in 1882; in New the Metropolitan Opera House,

s have written volumes upon the olyphony of the work, the strik- lity of the orchestration and the th which the composer has pre- e sixteenth century atmosphere, e bold modernistic lines of his

h all of Wagner's works are al- ediately identifiable; so much so, that the adjective "Wagnerian" ed in considering the works of less imitators; yet in all of his mas there is what has been called a distinct physiognomy. "Rienzi" is distinct from "Tannhäuser," "Lohengrin" is distinct from "Tristan and Isolde," "Siegfried" is distinct from "Parsifal." An examination of the score of "Meistersinger," in comparison with the other works of Wagner, reveals visually, if in no other way, that this is probably the most distinctive of all works of the master. It is nothing more or less than a wonderfully beautiful tapestry of tone woven with incomparable skill.

Many have seen in this satire Wagner's attempt to do something akin to a musical biography of his own struggles. We may see him as *Walther*, fighting the conventions and quasi-erudition of his own critics, running from the vitriolic *Schaldebach* to the more polished *Hanslick*. *Sachs* has been likened to the public—humanity developing a sympathy for Wagner's ideals. The carping *Beckmesser* represented the more or less impotent composers, ready at all times, in their ill-contained envy, to demolish the work of gifted writers. The satire upon *Beckmesser* is delicious. It pictures the petty man with a weapon of technique, maliciously fighting the real genius, the man of spontaneous ideas and natural orginality.

Wagner's mind, with its historic power of absorption, which enabled him to accomplish superhuman musical feats, soaked in the traditions of the *Mastersingers* in truly wonderful fashion. Historically, his stage picture is almost photographic. Indeed, his critics made this a criticism of his work. He used for reference Wagenseil's contemporary historical book on Nuremburg (in Latin) and various other sources.

The inimitable *Hans Sachs*, who wrote his 4275 mastersongs anywhere about Nuremburg, even in what is now the quaint *Bratwurst Glöcklein*, ranked with Dürer as one of the most picturesque personalities of the Frankonian city of other days. Many of the poet-cobbler's compositions are still preserved in his own handwriting at the Royal Library in Berlin, as are some of those of *Sixtus Beckmesser*. It is also interesting to note that *Sachs* actually wrote dramas upon the subjects of "Tannhäuser," "Siegfried" and "Tristan." In all, he wrote 208 plays, and by all accounts conducted a thriving cobbling business three hundred years before the great master who was to immortalize him.

How closely Wagner studied the work of the Mastersingers is shown by the fact that he employs as motifs two of the four actual "Prize Master Tones," represented in J. C. Wagenseil's book. They are the motif used in the Mastersinger's March and the motif used in connection with the Art Brotherhood.

Story of "Die Meistersinger"

work is a satire of the musical life of the period of the Reformation. It is somewhat as a burlesque of the *Minnesinger* contest in "Tannhäuser."

I—St. Katherine's Church. *Eva*, daughter of the wealthy goldsmith, *Pogner*, young Franconian knight, *Walter von Stolzing*, meet as the service closes and mutual affection. *Eva* discloses that her father has promised her hand to the a song contest. *Eva* and *Magdalena*, her nurse, depart. *David* remains and *lter* a ludicrously long list of the qualifications expected of the master- *Walter* remains to take the test. *Beckmesser*, also a candidate for *Eva*, is chosen nd applying the letter of the rules of the order, gives *Walter* so many bad marks s rejected in spite of the remonstrances of *Hans Sachs*.

II—A street. Homes of *Hans Sachs* and *Pogner* on opposite sides. The *Apprentices David* for his affection for *Magdalena*. *Sachs* drives all away. Recalling *Walter's* song, he sits in his doorway soliloquizing. *Eva* learns of *Walter's* rejection and ed that she promises to elope with him. *Beckmesser* comes to serenade *Eva*. ny interruptions by *Sachs* he gets started, but *Sachs* hammers on his shoe at each ote or accent and gets *Beckmesser* so confused that he runs off into senseless The neighbors throw open the windows at the disorder, rush into the street, ar riot ensues.

III—Scene I—*Sachs'* Workshop. *Walter* tells the cobbler of a wonderful song him in a dream. They write it down, and *Walter* leaves it lying on the table. er enters, sees the song, questions *Sachs* about it, and is assured by *Sachs* that composition which, scenting a plan to force *Walter's* recognition, he offers to er, who hastens out to learn it. *Eva* enters to have a shoe fitted. *Sachs* calls *Magdalena* to witness a christening which he divulges to be that of *Sir Walter's* ong.

II—A Field by the River Pegnitz. The Mastersingers march in procession to ern. *Sachs*, in a noble address, states the terms of the contest. *Beckmesser*, con- his effort to memorize *Walter's* song, blends it and his old song in a hopeless In a rage he flings down the song, which affords *Sachs* an opportunity to propose singing it, which, after stormy protests, he is allowed to do. Emerging triumph the test *Eva* crowns him with myrtle and laurel; *Pogner* presents to him the f the Master's guild; and all ends in general rejoicing.

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The Piano in Hymn-Playing at Revivals

By H. C. Hamilton

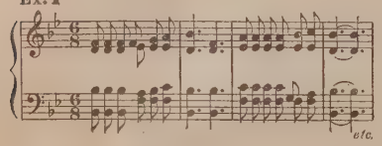
THE last evangelistic tour of Gypsy Smith in western Canada began in the fall of 1919 and included four cities—Winnipeg, Vancouver and Victoria, taking in London, Ontario, on the return trip. I played for all the services except the Winnipeg meetings, and it certainly was an experience. Not that playing for evangelistic meetings was any new departure for me, but the strenuous work demanded of a pianist who has to help lead the singing of three or four thousand people is no light task. Of course the soloist who was engaged really conducted the singing by facing the audience and indicating the time, but I knew by observation and experience that a good or poor accompanist can largely make or mar the work of the finest conductor, hence I made it a point to study out all the musical possibilities of every hymn we were to use, with a view toward making the lead of the piano strong enough not to be "swamped," and at the same time to establish a momentum or "swing" to the accompaniment which would preclude the possibility of any suggestion of a stand-still on the longer drawn-out notes.

Piano Different from Pipe Organ

I do not wish to be misunderstood here. Nothing was farther from my mind than to "rag" the hymns; and yet I realized that to play a hymn simply as written—two notes to each hand—would be of absolutely no effect. On a large pipe-organ the situation is very different; but with a piano the player must originate and put into operation some form of free accompaniment both suitable to the instrument and well adapted to the hymn in question, by which may be understood a logical working out of the harmonic and frequently imitative, not to say contrapuntal, possibilities of the melodies.

First, my attention was given to the dynamics. Adding octaves on the left hand and full chords in the right (using the right thumb for the tenor note) is a simple affair and good so far as it goes. Repeated chords, occasional arpeggios, broken octaves; all these have their place, but they become tiresome if unduly indulged in and have an unpleasant suggestion of the "cheap" player, to a refined ear. I felt, too, that many of the hymns we used, while of the type known as "Gospel Hymns," really deserved more thoughtful treatment than is commonly meted out to them. One of these, "Showers of Blessing" might be selected for consideration:

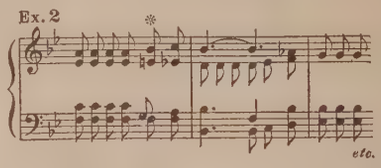
Ex. 1



For a few voices in the parlor of a Sunday evening, the above, played as written, would be entirely sufficient. They would probably be around the piano and could keep together with little difficulty. The fourth measure would be the first possible instance of inaccuracy in time, sustained tones of this kind frequently suffering abbreviation from those who sing "by ear." This measure is a complete stop, and when people want to sing, and are "feeling good," they like the idea of "something doing all the time" and to stop like this, after just getting nicely started—why, it's not to be thought of!

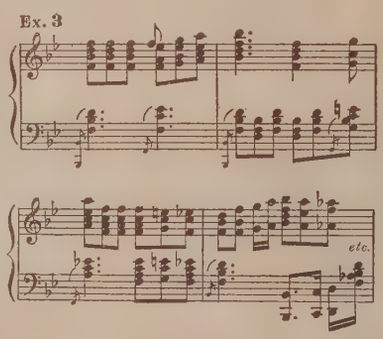
The following little device is usually a deterrent to any of the very eager ones coming in too soon, and they usually are willing to wait (perhaps they no not know they are waiting!) because the complete pause which formerly existed, has now become alive with movement of an imitative kind, which carries the hearer with it, and irresistibly bears him into the next measure neither too soon nor too late

Ex. 2



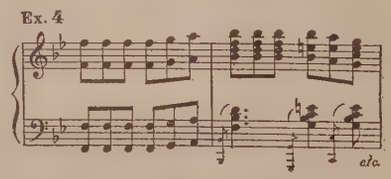
The alto here imitates the soprano in the key of the sub-dominant. At * the liberty is taken of using chromatic harmony—such liberties when directed by good taste may be taken when the singing is largely in unison. However, as an accompaniment to a large audience the foregoing would sound very thin. When we used this hymn at the meetings, I made an accompaniment of heavy chords:

Ex. 3



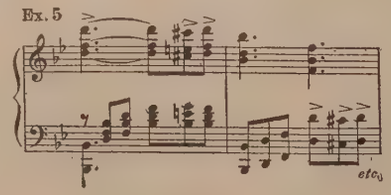
To some this may seem unwarrantable liberty; but I look upon it in the light of a transcription, and the results we obtained in helping everyone to keep well together certainly justified it. Of course I did not keep to any one way for every verse. Imitation by contrary motion I would use occasionally, in this manner—Measures 1 and 2—

Ex. 4



or a few notes of imitation for the bass in the refrain: Measures 1 and 2—

Ex. 5



I have taken this hymn simply as an example and because it was used a great deal. This kind of treatment imparts a richness and sonority, much better as a steady diet than the arpeggio style, a form to be found in old style variations. Of course the latter has its place; but ornamentation of a showy kind soon betrays its emptiness, while contrapuntal or imitative devices, when worked out naturally, seeming to "grow out of the theme" as it were, always possess more of the satisfying qualities. It will be found generally, too, that the average hearer, while not a great lover of the strict fugue style, yet delights in every device for "filling in," anything that imparts movement, and all the more if this "filling in" be not just simply notes of any kind but something which has a real melodic interest, or the imitation of something he has just heard. Many times I have had it said to me, "You just make me want to sing;" or that I put the "pep" or the "ginger" in. All I was trying to do was to bring to light the possibilities of what I saw before me, as far as I was able to perceive it. If the great masters could evolve such wonderful tonal structures from the most unpromising themes—take, for instance, Beethoven in the first movement of his Fifth Symphony—what could they not have done with some of the themes of our well-known hymns? For I believe that both words and music of many of our best hymns were inspired.

At our meetings we usually had a grand piano. The largest attendance was, of course, at night; and the most commodious building the place afforded had been arranged for before our arrival. Gypsy Smith is a magnetic and successful preacher, singer and, if necessary, manager. It was certainly a pleasure to accompany his singing, though one needed to know his style pretty well before the best results were forthcoming. I will never forget his singing of "Where He Leads Me I Will Follow." He would sing it at nearly every meeting, although our engaged soloist took all the heavy work off his hands. Two of his most interesting talks were "From Gypsy Tent to Pulpit" and "Three Years with the Boys in France." Every night many were unable to gain admittance. We would start a song service about an hour before the time for Gypsy Smith to appear; and the place would be filled long before that time. One night, in Victoria, when he had finished he dismissed the congregation and invited the crowds outside to come in, when he began all over again. The close of every night found us all pretty tired; but we could take our rest in the morning. The tour of two months was soon over and Gypsy Smith left Canada. It was certainly a unique experience to hear him every afternoon and evening for such a length of time; and I would certainly like to have the privilege again.

(The reader will find the subject of "Evangelistic Hymn Playing" treated in full in Mr. George Schuler's book of that name.)

The Organ Recita

THERE seems not always to in the service where artistic or can be conveniently introduced. when the collection is being mad ally taken up by the choir in anthem, though it might be we organist occasionally to play a g selection. But he would have very clearly understood that hi was to be treated with the sa as an anthem by the choir and as so much musical padding pu up a vacant space. (Again organists find themsleves in the good piece obliged to come to a ious close, and it is no wonder have given up playing sound mu if the organist can not play duri and such really seems to be the is no sound reason why he shoul immediately before or after th He can then have a definite tim to render music worthy of the the instrument. This has le custom of playing the organ f hour or more immediately b evening service. In many ch organ recital is an essential p work of the organist, and is app very many of the congregation.

In the Sunday Evening Se

The organ recital as a part o day evening service has a real v far more than an entertainme people. It is to a high degree e or can be made so. The avera taste is deplorably low. It is ba upon what is known as rag popular song is generally a wretc A pleasing melody and sentime are all that is needed to mak song, when sung on the vaude spread throughout the country. T that attend serious concerts is ve comparison with the whole bo people.

Although the people do not rule any very close connection selection of music for the choi general conduct of service, they real influence upon both. If th not pleasing they will not atte That is a fact with which every o well as every rector, has to reck any self-respecting musician o minded clergyman willing to church into a vaudeville conc Must the music rendered in brought down to the level of the uneducated? Must not the non-educated up to better things unti demand the highest style of appreciate artistic renderings music?

Educating the People

Now it is, we believe, here musical salvation of the peopl mitted to a very large extent to of the conscientious organist. and in many cases does, educate for better and better music. many are unable to appreciat fugue until they have been led a long and patient training. R grams therefore must contain such as will appeal to many musical culture, but there is no n cluding trash. There are in compositions of a popular an character which are sound wo organist who confines himself t toire, admirable as a course of exceedingly limited in range, fin he confines his recitals to so organ symphonies, fugues and t will not have his recitals throng

But these have a place, and ev tremendous Toccata in F, wh on a fine organ by a good org be appreciated by many who h

attention to the systematic culti- their musical taste. But such a on as this, a great tonal car of t rolling on remorselessly and y, cannot serve as a type for the an music allowable at a serious ny more than can a Brahms be taken as the only type of a rchestral composition. Even with ed audience there is need of vary- programs. We believe that it been the reluctance of people to the best music that has made the organ almost an unused instrument save as an accompaniment, but the lack of appreciation of the situation on the part of many organists. They have not taken their art too seriously. It was a good player who complained of the lack of appreciation for Mendelssohn's sonatas, to which we have referred. The fault has been in the organist's lack of appreciation of the vast mass of organ music which falls indeed below the lofty level on which Bach stands, but is by no means low or to be despised.—*Church Standard.*

Advice to Organists

By Frank H. Colby

first place, Human Nature is so about having her faults recognized fain would permit even herself to dge them. She is apt to resent the he other fellow pointing them out ction, especially if she may have e formative—or shall we say, in- e?—days of impressionable youth, e rut-making years of experience. stance, you do not suppose for a any organist of the sort would the description of himself as a ate Old Fogy, patterned after his Old Fogy predecessors? Nor do ose he would think of applying to any advice that he wake up to the good organ music really has been within the past generation or two, hat he should acquaint himself

is cut-and-dried—not to say dry— organist is with us in no small But he will insist on invading al field and lend his deadening in- here, helping broadcast the already alent impression that the organ re- unendurably boresome and a good om which to stay away.

e other hand we by no means are the organist with small acquaint- h the better class of organ litera- le almost never plays anything of classic masters but, unashamed, p in the worship of God, music of t mediocre, trivial character. This has not the type of musical mind o profit by advice regarding the r of his work. He would have to over. Should he be young enough itious enough, he might survive the The Old Fogy is incomparably le to him.

there is the brilliant young organist siders that the Postlude is a never- issed chance to display his pro- What would it profit him to be that there are times when his post- ion burst of Glory-hallelujah-this- is-over-at-last-so-here-goes! sort of quite as incongruous as would be ey Chaplin's shuffling onto the stage ghost in Hamlet.

ting that most of us have a pen- or brilliant Postludes, nevertheless re times when music of this char- ay be so out of keeping with the f the sermon as to seriously mar erwise impressive service.

e is the limited-repertoire organist— w who, despite the fact he may play o often is put to the inconvenience of up a new position. He is the organist of a few stock pieces, probably learned in his more ambitious student days. He finds it much easier to play these well than to learn new pieces equally well. Could he but realize that the congregation eventually becomes exceedingly familiar with those same pieces, the best advice to him would be to cogitate on the old saw: Familiarity breeds—well, in this case something that makes for a change of organists.

Though the worthwhile extemporaneous player is rare, rarer still is the player much given to improvising who realizes his own limitations.. Improvisation may be the inspired expression of genius; more commonly, however, it is the banal refuge of a lazy organist. It has its place and fortunate is the organist gifted with it, who uses it with discrimination.

But the perpetually improvising organist, even the one with a fair amount of creative and technical skill, is likely to find himself in the class of the limited-repertory organist. There is bound to be a general similarity of musical procedure in his work. He may not recognize this himself, but the congregation in due time, will. Advice to him, unlikely to be taken, for he never would consider this meant for him, is that he give the composers more of a chance at his hands. It would broaden him considerably, and go far towards making his organ position more secure.

Then there is the organist whose questionable taste leads him to over-indulgence in fancy stops, not forgetting the vox humana and tremolo and a few pet combinations which he uses to sickening excess.

And the organist given to continuous use of the tremolo! We find him in his element in the picture theater, however, where his music impresses the ear much as an out-of-focus photograph impresses the eye.

Again, let us not forget the omnipresent left-foot-pedaling-and-right-foot-swell-manipulating organist. His real place is the picture theater—if he have the other requisites, of which a nimble wit is one. It matters not to him that he transposes all pedal notes not within easy reach of his left foot, just so long as his right extremity has a safe footing on the crescendo or swell pedal, permitting the wonderful billowy effects of tone, without which he conceives organ music to be utterly devoid of "expression."

Now, one could give loads of advice to these. I have tried it. But I came away with the impression that I had laid myself open, in the minds of the objects of my criticisms, of being—an Old Fogy.

A Toast to the Amateur

MOMENT'S reflection will reveal the at the musical world would col- without the successful amateur (if I designate him). For it is the suc- amateurs, who are the backbone of oral societies and local orchestras. successful amateur who relieves so ly the professional organist when l or takes his annual holiday. It successful amateur who supports classical concerts and all worthy musical efforts. It is the successful amateur who, by his intelligence, culture and sound musical taste, helps to foster a sane and keen-spirited public opinion in matters musical. In short, he means as much to an earnest artist as a devoted layman does to a parish priest. We simply cannot do without him."—CLAUDE W. PARNELL (*The Monthly Musical Record*).

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SUNDAY MORNING, September 6th
ORGAN
Andante in G.....*E. Batiste*
ANTHEM
(*a*) Now, From the Altar of My Heart .....*G. H. Federlein*
(*b*) Jerusalem .....*Henry Parker*
OFFERTORY
O Master, Let Me Walk With Thee (Solo, S.) ...*P. Ambrose*
ORGAN
March in E.....*R. Barrett*

SUNDAY EVENING, September 6th
ORGAN
Calm as the Night.....*Bohm-Gaul*
ANTHEM
(*a*) Break Forth Into Joy *A. L. Scarmolin*
(*b*) The Lord is My Shepherd *R. W. Martin*
OFFERTORY
Calvary (Duet, S. and T.) *G. N. Rockwell*
ORGAN
Marche Nuptiale .....*W. Faulkes*

SUNDAY MORNING, September 13th
ORGAN
Chant du Matin.....*J. F. Frysinger*
ANTHEM
(*a*) Now Thank We All Our God *C. Huerter*
(*b*) God is Love.....*E. S. Hosmer*
OFFERTORY
The Voice of Jesus (Solo, A.) *R. H. Perry*
ORGAN
Postlude in A.....*J. L. Galbraith*

SUNDAY EVENING, September 13th
ORGAN
Songs in the Night.....*W. Spinney*
ANTHEM
(*a*) Sun of My Soul..... *E. Turner*
(*b*) He Leadeth Me....*G. M. Rohrer*
OFFERTORY
Lead Us, O Father (Trio, S., A. and T.) .....*R. M. Stults*
ORGAN
Ceremonial March .....*C. Harris*

SUNDAY MORNING, September 20th
ORGAN
Romance .....*F. C. Hayes*
ANTHEM
(*a*) Rejoice Greatly.*H. H. Woodward*
(*b*) The Wonders of Thy Love *P. D. Bird*
OFFERTORY
He That Dwelleth in the Secret Place (Solo, B.) ....*R. S. Stoughton*
ORGAN
Grand Chorus in E Flat.*E. S. Hosmer*

SUNDAY EVENING, September 20th
ORGAN
Moonlight .....*J. F. Frysinger*
ANTHEM
(*a*) God is a Spirit....*W. S. Bennett*
(*b*) The Homeland .....*T. E. Solly*
OFFERTORY
Just As I Am (Duet, A. and T.) *R. W. Martin*
ORGAN
March of the Flowers..*F. F. Harker*

SUNDAY MORNING, September 27th
ORGAN
Morning Prelude .....*J. G. Cummings*
ANTHEM
(*a*) Praise the Lord, O My Soul *R. Smart*
(*b*) Rejoice in the Lord..*W. Baines*
OFFERTORY
I Know in Whom I Have Believed (Solo, S. or T.)....*J. P. Scott*
ORGAN
March in B Flat.....*W. Faulkes*

SUNDAY EVENING, September 27th
ORGAN
Berceuse, No. 2.....*R. Kinder*
ANTHEM
(*a*) O How Amiable Are Thy Dwellings .....*J. E. West*
(*b*) The Day is Past and Over *J. R. Gillette*
OFFERTORY
Who is God Save the Lord? (Trio, S., T. and B.)...*H. Wildemere*
ORGAN
Sortie .....*A. G. Colborn*

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Relation of the Minister to His Organist

ev. John Humpstone, D. D.

consider for a few minutes the of the minister to his organist. offices are collateral; the relation parity. Whatever precedence be- the minister in the arrangement luct of the service, should exist in the fact that in the realm which tly his own, the judgment of ist is supreme and final. Into the the technical the minister cannot more than the organist can en- supremacy into the realm of the al. Both organist and minister nts of God to the same end. They efore, fellow servants. The min- no Lord over God's heritage; the is little. Neither office exists for nbent's sake. Both have their rea- he fact that God's worship must d's people inspired and fed. Each the right ideal of it, should be a ocation. It ought to be as dis- e for a man to be a mercenary at n as in the pulpit; and yet, in ere, it ought to be recognized that rer is worthy of his hire. It is a service rendered to God and thrill the soul with a sense of the that are unutterable as to in- e soul in the truth that can be de-

is a word of God that can be There is a revelation that does not avail to convey. The is the choicest instrument for g the sense of it in the soul. Then, rganist also a man of God, a ser- the Highest. He must live on ghts that this may be true. Let hew everything base, let him walk ally in the fellowship of earth's souls living or dead. Let him company of high thoughts and ex- is will upon pure resolves, and let in touch with men, knowing their want, their struggle, their sorrow, their sin, and amid all, their aspiration and their hope.

If the minister of the truth may not be a mere didactic expert, neither may the organist delight himself only in the technicalities of his calling. Both the organ and pulpit exist for the worshipper, and their life is in sympathy. In each, the man within will measure the force for leadership and the power for uplift. In each sphere, the man is great not by the head alone, but by the heart also. Such is the equal dignity of minister and musician in the divine service.

The minister who wills to repress the contributory force of the organ and singers, defeats and impoverishes himself as the servant of the truth; for the music, if he will, may be both his van and his rear ward. By means of it, his message may fall on hearts cleansed from care and soothed to a receptive mood; and by means of it, again his message may be conveyed after its utterance, into those innermost places of feeling and appeal where no eloquence can suffice to carry it. It is music more than all that brings the soul in touch with the invisible, and opens for the worshipper the vista of the eternal. It is music that offers to the enkindled soul the open, upward way of praise, and of consecration also. . . . It would seem then that we may say—nay, must say— of sermon and service, minister and musician, in the work of God, as Tennyson said of men and women, altering but two words of the verse:

"They rise and sink together;
Dwarfed, or God like, bond or free; and so are to,
Sit side by side,
Full summed in all their powers,
Reverent each, and reverencing each
Distinct in individualities,
Yet, like each other, even as those who serve,
The two-celled heart beating with one full stroke,
Worship."

"I FIND it even more irritating to come into contact with those admirers of Bach who are intent on his contrapuntal masteries and have no conception of the emotional side of his genius. According to the ultra-moderns music has neither significance nor emotion, but I pity any one who cannot feel the emotion of the Prelude in E flat minor—to instance one piece only—from book 1 of the Well-Tempered Clavichord."

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Accents on the Organ

By Helen Oliphant Bates

ACCENTS on the organ may be secured in the following ways:

1. By opening the swell box, and closing it immediately after the note is struck.
2. By the use of the crescendo pedal in the manner suggested for the swell pedal.
3. By the use of the sforzato pedal, which brings on the full organ at once.
4. By the addition of stops taken off immediately after note is struck.
5. By a combination of legato and staccato touch. If two notes of equal value are played, one legato and the other staccato, the effect will be that of an accent on the legato note. This is the most useful method of obtaining an accent.
6. By delaying a note or chord a fraction of a second, or prolonging it just a little.
7. In arranging piano music for the organ, accents may be secured by the addition of a pedal note on the accented beats.

With the possible exception of 2 and 3, suggested above, all of these means of playing an accent are possible on the smallest organ. There should, then, be no excuse for unrhythmical playing.

For Teachers with Troublesome Pupils

By Alice F. Horan

HAVE you, teacher, ever come in contact with a blank wall of indifference in a young pupil? When scolding and coaxing, alike, bring no good results? Then try this little plan for awakening that pupil's pride and interest in her practice.

Get a box of gray-colored, fair-sized glass beads and a waxed cord on which to string them. These should be entrusted to the pupil's mother who is to place one bead on the string after each hour of practice. Different colored beads may be used; red for very good practice, green for good, blue for fair, yellow for poor, and black for failure to practice.

The novelty of the idea intrigues the pupil; and the spurt of enthusiasm carries her through the first few days. After that the battle is nearly won; for the child has been made to see that careful, thoroughgoing practice is not such a tiresome thing, when one's mind is awake. Soon she becomes accustomed to a daily practice hour, which speedily produces encouraging results.

It is astonishing to watch the progress when two girls are started in competition at the same time. A small prize may be offered to the one who first completes her string of beads.

The idea that each bead is a symbol of a type of work makes the completed necklace a lasting souvenir to which one may truly point with pride. Many times these small helps and incentives mark mile-stones on the high road of music.

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e Reed Barlow, 48 George St., Newbern, N. Car. Normal Class—Aug. 1, 1925 at Asheville, N. Car.
lean Warren Carrick, 160 East 68th St., Portland, Oregon—Normal Classes, June and September.
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Natural (♮) Is an Accidental

it possible for a natural (♮) to be ental? If so, how can it be ex-
T. O. M., Boston, Mass.

, quite possible and quite regular. ural is an accidental when it does g to the accepted scale, major or Thus, all the notes of the scale of are naturals; but its tonic minor, has E flat. A flat and B natural. tes are not accidentals because they the harmonic minor scale of C, the relative minor of E-flat major. s the three flats of B, A, and E. made sharp, by using a ♮, in order the necessary semitone between the th degrees. In the key of E major, ♯, C♯, G♯, D♯, the descending chro- essage, E, D♯, D♮, C♯, C♮, B, the C♮ are accidentals because they do g to the key of E.

he Key Is Without a Signature

en a piece of music has no signa- t not said to be in the key of C?—lint, Mich.

composition without key signature in C major or A minor. To decide is, look at the last and lowest bass the piece and *that note is the key-* prove it, examine the triad at the g; this will be found to be A-C-E, r triad, when the lowest bass note C-E-G, the major triad, when the ass note is C. All other keys are ed similarly, whence the rule: *the lowest bass note of a composition its key.*

and Triple Time

have been taught that 6/8, 9/8 and s are triple, and that whenever the gure of the time signature can be by 3 it denotes triple time, and that e are duple time. Is this quite ac-—S. A. D., Chicago, Ill.

e rule should be: When the upper the time signature can be divided by, it denotes triple time; if it can ed also by 2 (as in 6 and 12) the uple. But it is worth noticing that ter instance, while the time is duple is triple. Thus, 3/8 time is triple, is duple, equal to two measures of rein the beat equals a dotted quarter three eighth notes. Again, in 12/8 re are 4 beats to a measure (that is, ime—because the accents occur by the first and third beats), but each s subordinate triple movement of notes, more or less marked according pace of the movement. Other times le, except such eccentric divisions 5/4, 7/4, and a few others.

e Bars, Accent and Rhythm

hat is the basic object in the employ- measure bars? Is it just in order ce out the length of the music, like s on a foot rule?—PUZZLED, Battle ich.

hough curiously put, there is an of interesting observation in this ques- he poetry of music, in like manner poetry of words, has its constantly g, regular accent or stress or s. The measure bars (or bar strokes) a glance where the chief strong beats en as your foot rule (you are quite hows you how to count the inches. stroke was not introduced until well the 16th century; the oldest writers use it until about 1630, thus the as left to the taste of the performer, vocal music—to the sense of the In modern music, as well as in editions of the older composers' the accent, or stress, is practically l by the use of slurs to indicate the or manner of enunciating the ideas and their details. The meas- h their bars denote the rhythm, while s (phrasing) give the details of the atures of the musical picture.

of the Fifths

understand that, if I go up the piano iddle C by fifths—that is, C-G, G-D, forth—I shall find the keynotes of ry keys in progressive order, 1♯, 2♯, etc. Can I not find the flat keys in e way?—PIANIST, San Antonio, Tex.

hen you begin on middle C and ascend essive perfect fifths (seven semitones), *ants*, you find the keynotes of the eys as far as seven sharps (C♯). This e same as D flat, or key of five flats thed); still progressing in the same e proceed through the flat keys to ting point. But you may also begin le C and *descend* by successive perfect *r sub-dominants*, and so find the key- f all the flat keys, and thus through ps to our starting point. The whole n, either way, is termed the circle of ys.

Various Operatic Forms—Musical Comedy

Q. An earnest inquirer, writing at length, asks for definitions of the various forms of opera, musical plays, musical comedy. Are the hero and heroine necessarily tenor and soprano respectively? Are concerted numbers prohibited in musical comedy? The questions end with a strong argument in favor of the hero being allotted to a bass or a baritone, instead of to a tenor.—A. S. J., Pawtucket, R. I.

A. Grand opera is a musical and dramatic entertainment in which music is an essential part, set to a dramatic or romantic story that is usually in poetry and termed the libretto, interpreted by soloists, chorus and full orchestra, and in which there is no spoken dialog. Comic opera is music set to a lighter subject, usually some comedy, and in which there may be spoken dialog. Operetta is a smaller form of comic opera, in which the dialog plays an important rôle. Musical comedy is a comedy or a farce, less coherent than a comic opera, containing numbers set to music of a much lighter and much slighter character; it contains concerted numbers for principals and for chorus, and is frequently made a vehicle for fancy solo dancing, as well as for vaudeville specialties. In opera of any species the hero and heroine are not necessarily tenor and soprano. Your argument is very good and correct.

Glee—Madrigal

Q. What is a Madrigal? Is it the same as a Glee?—TENOR, Orange, N. J.

A. A Madrigal is an unaccompanied composition, for voices, in two to eight parts, not necessarily soloists, each part being sung by several voices, wherein it differs from a Glee, which is a composition of a lighter character, also unaccompanied, but with one voice only to a part. It is worth noticing that Madrigals, when most in vogue during the Tudor period, were written without measure bars or bar strokes.

The Highest Male Voice

Q. Which is the highest male voice?—R. P., New Bedford, Mass.

A. The highest adult male voice is the counter tenor, or adult male-alto.

Extremes and Means

Q. What is understood by "means and extremes" in musical composition? I have often heard it said: "The extremes are well written, but the means are poor."—THEORY, Los Angeles, Cal.

A. By "extremes" is meant the outer parts (soprano and bass), and by the "means," the inner parts (alto and tenor). Shakespeare makes a pun upon the latter in "Love's Labours Lost," Act V, Scene 2: "Nay, he can sing a mean most meanly." The word "mean" was sometimes called "minikin."

The Power of Concentration Is Indispensable

Q. When practicing my technical studies, which I know so well that they are a bore, I frequently have a book on my music stand. My father forbids it, saying it is a very wrong and bad habit. May I have your opinion and advice?—A. M., London, Ky.

A. Your father is quite right. You have something more to do than just play the correct notes; you have to play them with the right touch, to give them a meaning, to change the kind of touch, to play now *crescendo*, now *diminuendo*, now slower, now faster. In short, you should play them with your mind as well as with your fingers. To do this you must concentrate your mind upon your work every instant of your practice time; otherwise you will always be less than a mediocrity. The practice of music demands your close, undivided thought and attention; anything less is an insult alike to the composer and to your teacher. Read your book when you have earned the leisure to do so by your work.

Rounds, Catches and Canons

Q. What is the exact meaning of Rounds, Catches and Canons? Are they ever used in modern music?—E. J. W., Buffalo, N. Y.

A. A Canon is a form of contrapuntal music in which a subject is given out by one voice or part; and then, after a rest, this is repeated note for note by a second voice, while the first completes its air; then by a third and a fourth voice, or as many as the composer intends—the whole forming (when all the parts are engaged) one complete piece of harmony whose length is determined by the length of the subject. A Catch is of similar construction for singers, but much freer in treatment. It has its name from the difficulty experienced by each voice to "catch" up his part in the right place; for the early examples of this form were written in one line as a single melody and some clever guessing had to be exercised to find where to catch the right entrance of the other voices. It was most popular in Shakespeare's time, in the 16th and 17th centuries. The Round is a Canon at the octave or unison. It is a very ancient form of vocal composition, having words of a better and more serious nature than the Catch, which was generally of a loose and even ribald character. The Round is the most ancient form of part writing for voices. It differs from the Canon in that it can be sung only at the octave or unison. The oldest specimen known is "Sumer Is Icumen In," in a manuscript of the early thirteenth century. The Catch, because of its words, is practically dead; but the Round and the Canon are often to be met with in modern compositions.

To Study Quickly or Slowly? Steadiness of Hand Movement.

Q. 1. In my study of Chopin and Field, I have been instructed to play the rapid passages as quickly as possible. I do not seem to get anywhere; the faster I try to play, the more I get "all balled up." (sic.). 2. Then again, I have been told to throw my hands up at the end of a legato phrase, no matter how short it may be or how many there may be in succession. I am told to do this to impart "style" to my playing. What do you advise? Thank you.—D. P., Providence, R. I.

A. 1. The instructions you mention are all wrong. The more you study a piece *slowly*, each hand separately, the better you will be able to play it up to metronome time, later, when you have mastered its difficulties. As soon as you find any difficulty in playing a certain passage, you must diminish the speed and practice very, *very slowly*, until the passage is entirely conquered. 2. Your hands should remain as motionless as possible, while the fingers only play. The art of *repose* (even as in acting) is so important that it may be stated as an axiom that artistic agility is acquired *only* by respose (*i. e.*, of the hands, arms and body). In no other way can you acquire a pure *legato*. All that throwing about of hands and arms and the body movements are but so much posturing and affectation. Some good artists *may* play thus and "get away with it," but they would undoubtedly play much better and more artistically without it.

The Circle of Fifths.

Q. Will you, please, tell me the best and most practical way to exemplify, at the piano, the regular sequence of the sharp and flat keys, and vice versa; also how to account for the introduction of the sharps and flats so that an elementary pupil may readily understand.—Teacher, Denver Colo.

A. The name usually given to this sequence is the Circle of the Fifths. Let the pupil place the little finger of the left hand on the lowest C in the bass of the piano, with the hand in position for a five-finger exercise, so that the thumb will fall on the C—that is to say, C, d, e, f, G. } 5, 4, 3, 2, 1 } The C represents the key-note of the natural scale of C, neither sharps nor flats (let the pupil play it). Show that from C to G is a perfect fifth, or seven half-tones. Then place the little finger on the G, just played by the thumb. We now have the key-note of G, having one ♯ (F♯), and the thumb will fall on D, the key-note of D, having two ♯'s (F♯, already acquired, and C♯). Then, proceeding in like manner from the D, we get A with three ♯'s (F♯, C♯, G♯); E, with four ♯'s (F♯, C♯, G♯, D♯) and so come to the note B for the new key-note. Before proceeding farther, examine the fifths: C-G, G-D, D-A, A-E, and it will be found that each fifth consists of *seven semitones*, or half-notes. Now look at the fifth from our new note B and it will be seen that seven half-tones from it will give F♯. So that is the new key-note, with five ♯'s (F♯, C♯, G♯, D♯, A♯). But that F♯ was already acquired with the key of G; and a ♯ or ♭ once acquired remains for the subsequent keys. Do not omit to state that this key of B five ♯'s is also known as the key of C♭, seven ♭'s (B♭, E♭, A♭, D♭, G♭, F♭,). Continuing the same procedure of little finger to thumb on the perfect fifth and you find F♯, six ♯'s (F♯, C♯, G♯, D♯, A♯, E♯); otherwise G♭ six ♭'s: B♭, E♭, A♭, D♭, G♭, C♭); then C♯ seven ♯'s: F♯, C♯, G♯, D♯, A♯, E♯, B♯, otherwise D♭ (five ♭'s: B♭, E♭, A♭, D♭, G♭); then through the flat keys, also little finger to thumb on perfect fifths. A♭ (four ♭'s: B♭, E♭, A♭, D♭); then E♭ (three ♭'s: B♭, E♭, A♭); then, B♭ (two ♭'s: B♭, E♭); and F (one ♭: B♭); finally returning to C♯, the starting note—thus completing the Circle of Fifths. Reverse the maneuver and begin with the right-hand little finger on the highest C, and descend by perfect fifths through the keys of F (one ♭), B♭ (two ♭'s), E♭ (three ♭'s), A♭ (four ♭'s), D♭ (five ♭'s, or seven ♯'s), G♭ (six ♭'s, or six ♯'s), C♭ (seven ♭'s, or five ♭'s), E, (four ♯'s, A, (three ♯'s), D (two ♯'s), G (one ♯), finally C natural, again completing the Circle of Fifths.

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THERE are many things that the would-be violinist ought to know, quite apart from actual playing. Take this ETUDE, for instance. If you read through it carefully you will realize what a multitude of things cluster round the fiddle. Particular instruments are mentioned, violin-makers, great players past and present, composers, and standard violin music. There may be a reference to Bergonzi, Silvestre, Ole Bull, Alard, Campagnoli, or Viotti, or a remark concerning the left-hand pizzicato study of Mazas, and the *Presto* of the *Kreutzer Sonata*. The student sometimes thinks despairingly: "I shall never know all of these; I can never hope to talk of them intimately as some people do."

But it is not so big a matter to gain at least a slight acquaintance with the outstanding characters of the violin world. Customarily the gaining of such knowledge is a long, haphazard process, left entirely to chance. But very much of what should be known can be acquired by no great amount of systematic study.

Whole books, of course, have dealt with the same matters; but the learner, confronted with exhaustive lists of hundreds or thousands of names has little chance of sifting wheat from chaff. Consequently here are included a list of names that they can easily be remembered—and they are the names which most need to be known and which are most frequently met.

The names of violin-makers, here, are divided according to their nationalities. The usual plan of giving date of birth and of death has not been followed; but instead a method by which the makers can be easily remembered in their approximate chronological order has been devised. The quarter-century date nearest to the middle of each man's working life has been given —thus: 1800, 1825, 1850. This is as much as the average amateur needs to trouble about; for greater exactitude, he can go to a dictionary of dates. The value of violins varies so much that prices have not been considered; but the Italians mentioned rank much higher than any makers in the other three sections, with the exception of Lupot, Vuillaune, Stainer, and Albani.

Italian

GASPARO DA SALO, 1600, Brescia was one of the earliest makers and probably one of the first to give the violin the form which later became generally adopted. One celebrated violin by this maker belonged to Ole Bull.

MAGGINI, GIO. PAOLO, 1625, Brescia, was apprenticed to Gasparo da Salo, and eventually made finer instruments than his master.

AMATI, NICOLA, 1675, Cremona, was one of the four greatest makers of all, along with Stradivarius, Bergonzi, and Guarnerius. Amati taught several famous workers. Other members of his family, too, made splendid instruments.

STRADIVARI, ANTONIO, 1700, Cremona—the supreme violin-maker. He was a pupil of Amati. His best instruments are frequently distinguished now by special names as: "Messiah," "Emperor," "Greffhule," "Betts." The Strad belonging to Kubelik is said to be worth £25,000.

GUARNERI, JOSEPH, 1725, Cremona, is known as "del Jesu" because of the mark of a cross with the letters I. H. S. beneath his labels. His father, Andrea, was a pupil of Amati, with Stradivari. Joseph is the best maker of his family.

BERGONZI, CARLO, 1725, Cremona, was the first of a big family of violin-makers. He inherited the working materials of Stradivari.

GAGLIANO, GENNARO, 1750, Naples, was the best of the numerous makers of his family. His father, Alessandro, was for a long time in Stradivari's workshop.

GUADAGNINI, GIAMBATTISTA, 1775, Turin, was the greatest of a numerous family of makers and is said to have once worked for Stradivari.

PRESSENDA, FRANCESCA, 1800, Turin, studied under Storioni. The varnish of his instruments is very fine.

French

BOQUAY, J., 1700, Paris, was one of the earliest and best French makers. He made many instruments.

GAVINIES, F., 1750, Paris, did not make all his instruments of equal excellence. His son, Pierre, was the celebrated violinist.

LUPOT, N., 1800, Paris, was the most distinguished of French makers. He made beautiful copies of the Stradivari violins.

SILVESTRE, P., 1825, studied at Murecourt, and later worked under Gand.

GAND, C. F., 1850, Paris, studied under Lupot. His two sons followed their father's occupation.

VUILLAUME, J. B., 1850, Mirecourt and Paris, was the greatest of his family, and about the most popular of French makers. He made excellent copies of Italian instruments. Once he repaired Paganini's violin.

COLLIN, MEZIN, 1900, Paris, was a good modern maker.

English

TURNER, W., 1650, London, combined good material and excellent workmanship.

DUKE, R., 1750, London, copied Amati and Stradivari. Many poor instruments are falsely inscribed with his name.

BANKS, B., 1750, Salisbury, was one of the earliest English makers to follow the Amati instead of the Stainer pattern.

PANORMO, V., 1800, London, worked for a time under Bergonzi in Cremona.

FURBER, J., 1825, London, was best of a family of violin-makers.

LOTT, J. F., 1850, London, made clever copies of Italian instruments.

FENDT, B., 1850, London, was one of a number of makers of the same name. He made a great number of instruments.

German

STAINER, J., 1650, Tyrol, is believed by some to have worked once with Amati at Cremona. He was the founder of the "Tyrolese" or "German" school of violin making. He made a great many instruments but an enormous number of inferior fiddles have false Stainer labels.

ALBANI, M., 1650, Tyrol, was probably a pupil of Stainer. He made splendid instruments and, with Stainer, ranks with the great Italians.

KLOTY, M., 1700, Mittenwald, was also a pupil of Stainer. He was the best maker of a numerous family. His work largely raised Mittenwald to be a great center of violin-making, just as is Mirecourt in France.

HUNGER, F., 1750, Dresden, made good copies of Italian instruments.

The foregoing lists are short but include the best violin-makers of each nationality. Those omitted are generally admitted to be of lesser rank; though there are other Italian makers whose work is superior to any English or French work.

Tourte, Dodd and Tubbs, are the names of three great makers of bows. The last two are English.

Tourte, F., 1800, Paris perfected the modern bow, for which he did as much as did Stradivari for the violin.

The keen violin-student, anxious to become familiar with these notable names, should copy out this list of them two or three times. This is a most effective way of fixing them in one's memory.

"THE most laudatory thing that can be said about one of these violin-makers (Amati, Maggini, Guarnerius, Stradivarius) is, not that his work is so many years old, but simply that its quality proves who was the maker."

—EDUARD REMENYI.

The Violinist's Etude

Edited by ROBERT BRAINE

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Some Noted Makers of Violins

By S. G. Hedgis

Make Music Compulsory

THE study of music should be made compulsory in the public schools.

The whole populace should be taught what true music is. The only way to accomplish this is to cause the children continually to hear, to sing, and to perform upon instruments music of the highest quality.

The average popular music of America today is without doubt the most base and evil ever in the world.

A generation of boys and girls brought up on Bach, Beethoven, Gounod, and Wagner would have souls 100 per cent. higher in quality than the unfortunate children of today fed upon melodies of contemptible inanity.

The greatest danger threatening this nation is that it may become utterly material and trival; for triviality invariably accompanies materialism and the decay of ideals.

A nation that has no deep-hearted songs, a nation that can not or will not sing, can be no organic thing; it is but loose dust.

Who ever heard of a fashionable "function" where the guests sang choruses and part-songs

Our people are educated to have music made at them, not to make music themselves; a fatal, deadly mistake.

Not the least reason why the church is losing its hold upon the masses is that congregations have ceased to sing. A company of worshippers that hire their music to be performed before them is already dead.

There can be no civic conscience, no clean politics, no firm organization of the people, without music as a basis. Those who cannot sing together cannot act together for high spiritual and political ends.

It is necessary for the populace to have music as they march toward their civic and national goals as it is for an army to have bands or to chant folk-hymns on its way to battle.

A dumb democracy is a dead one.

Dr. Frank Crane in the *Evening Bulletin*

Excessive Perspiratio

THERE is no more common afflicti nothing more annoying to the violin profusely perspiring hands. The ha gummy and sticky, making it diffic the thumb and base of the forefing tween which the neck of the violin to slide smoothly up and down th and interfering with shifting genera addition to this the sweating finger the gut strings damp, with the res they go down in pitch. After a fe utes playing, the player with pr perspiring fingers finds that his strin become so flat that he is obliged and tune them. Perspiration is mor enemy to the player on string instr with gut strings, than other musi struments, such as the piano and w struments.

Steel strings are not affected in p being dampened by sweating finge for this reason we have seen a trem increase in the use of steel strings violin, guitar, banjo and other instr which were formerly to a large strung with gut strings. Steel strin also more durable and less likely to

Some violinists are so trouble perspiration, that they are compelled all steel strings, the E, A, and D, and the G, of steel wound with wir pecially is this true of dance player play in the usually over-heated atm of the ball room, or in the damp a sea-side or lake resort, and who co be bothered with continually strings. For solo playing and the grades of orchestral work a gut G wound) gut D and A strings, and E are preferable and are used by t majority of violinists.

The Steel E String

The steel E has come into pra universal use, even for the highes of concert violin playing. Jacques T the greatest solo violinist of Franc told me how he became converted use of the steel E. "I was playing recital in New Orleans," he said, "a atmosphere was extremely damp, h muggy. During this recital I broke lengths of gut E strings, and every will understand what suffering that It was a case of continual tuning a ting on strings. After the recital a said; 'Why on earth do you cont hang on to those gut strings, why steel?' I had always had a gre judice against the steel E string. desperation I resolved to try it. I and was amazed at the good results The tones are clear, the string st tune, and the violinist is not cont worrying about whether his strin break in the middle of a piece. My varius is strung with a silver wound a gut D wound with aluminum gut A, and a steel E. Strung in th ner my string troubles are at an

In the opinion of Dr. Copeland, fo health officer of New York city, b U. S. Senator from New York, w dicates daily health articles to a larg ber of newspapers all over the c profuse perspiration, except where lows extreme heat, or violent exer caused by nervousness. In answe correspondent who wrote to him ab matter, Dr. Copeland replied:

"This condition is usually due t ous stimulation. After bathing use tion of alum, 2 drachms to a pint o This should help the condition. You have treatment for the nervousness

During long experience in teac have personally found that this tro either chronic or occasional, and undoubtedly comes from nervousne pupil whose hands are normally rea dry, will find that they break profuse perspiration when he is call to play a difficult solo in public. Son

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even the excitement of taking a lesson will cause his hands to become wet with perspiration, when they remain dry in his home practice. This trouble is often localized to a considerable extent. Great nervousness often brings on profuse perspiration only in the hands or feet, or some other part of the body, while the rest of the body remains comparatively dry. I have seen people who would have the perspiration localized on the forehead alone, and one case where it concentrated in a drop of perspiration on the end of the nose.

Many young people outgrow this perspiration. Continual playing without stopping to wipe off the hand sometimes helps. Occupation has something to do with it. I once taught a young baker who was accustomed to work in very high temperatures. He perspired so violently during the lesson that the sweat dropped off his hands on the floor. Afterwards changing his occupation, the trouble disappeared to a great extent. Formerly being obliged to use all steel strings, he was able to go back to gut.

Anything which builds up the nervous system helps this trouble very much. Some people rely on talcum powder, chalk and such cosmetics; but these do little good. They simply gum up the hand and do not stop the perspiration. Rubbing alcohol on the hand dries up the perspiration for a few minutes, owing to the rapid evaporation which it causes. Many violinists rub their hands with it just before going out to play, and it usually dries the hand long enough to enable them to get through a solo of reasonable length. Toilet water rubbed on the hands is a remedy used by many. It is the alcohol in the toilet water which accomplishes the result. Alum water is also good.

Many violinists who suffer only occasionally from the trouble, when they become greatly excited and nervous from playing in public, notice a gradual improvement, as frequent public appearances make them less nervous. If one can conquer stage fright and nervousness when playing in public, the pest of perspiring hands usually disappears or at least a great improvement is noticed. People whose hands perspire continuously, have to rely on constitutional treatment for nervousness to get any relief.

The Ancient and Honorable Oboe

By Alfred Sprissler

THE oboe throughout the years, has been the undeserving butt of much cruel and unjust criticism. The instrument has an antique pedigree yards in length, but it is unfortunate in having a proportionate list of superstitions against it.

Truly, of all the instruments which raise their several voices in the orchestra to-day, there is none more distinctive or more beautiful in tonal coloring than the oboe. As a solo instrument it has never flourished to any great extent. Except Schumann, in his three *Romances for Oboe*, composers have been notably lax in seeing into the instrument's possibilities. But then it is an ideal vehicle for Schumann's proverbial melancholy, just as the viola seems to have been invented for the rendering of his "Maehrchenbilder."

The inception of the oboe is shrouded in the mists of antiquity. Its invention was probably an accident, because the double reed is the most simple of all reed contrivances, and the simple discoveries of value are invariably stumbled upon.

Probably some careless aborigine, a poet at heart, flattened an end of a wheat straw, which constituted the apparatus capable of setting in vibration the column of air contained in the rudimentary tube. Having gone thus far in discovery, it was easy to improve upon it, and a reed stalk with the rudimentary reed inserted in one end became the form the primitive instrument then took. The fundamental, lateral holes were next added; and these, too, were probably results of chance and not of careful experiment. Then a wooden tube was substituted for the reed stalk, still, however, preserving the reed tongue.

After finding the oboe playing such an important part in the music of antiquity, we find it in a rôle just as important, in the sixteenth century, in which it formed the interesting family of the cormornes; the corthols, and the cervelas. All these species of instruments have disappeared from the music of Europe; but in the East they are found in the Caucasian *salamouri*, and Chinese *kwan-tze*, and the *hitshiriki* of Japan.

The Oboe as we know it is an instrument containing a conical column of air, which is set in vibration by means of a double reed. This reed is a mouthpiece made of two leaves of Spanish cane, suitably shaped and tuned. A series of holes, pierced in the side of the pipe, permits the instrumentalist to shorten the column of air by a successive opening of lateral vents, and thus to produce a scale. In the primitive instruments, this scale did not exceed an octave.

All wind instruments with a conical column of air, whatever the mode of setting that column in motion, are subject to laws a stronger pressure of blowing, the oboe produces its fundamental an octave higher, and so acquires two octaves which, partially chromatic in the earlier instruments, have become completely so with the addition of many improvements and the adoption of keys.

The instrument we call the oboe appears for the first time in Sebastian Virdung's "Musica Getutscht und Ausgezogen" (1511). In that book it is called by the name of *schalmey*, and is already combined with an instrument of similar construction called the bombardt. The schalmey perhaps existed in the Middle Ages.

The Renaissance, affecting all the arts, could not be expected to avoid dealing with the incipient art of music. That great esthetic movement refined and improved the schalmey family to such an extent that in the Sixteenth century we find it grown to encompass the entire group from soprano to the bass, thereby showing a resemblance to the present day liking for families of assorted saxophones.

Five instruments of this class must come in for some mention here, for we shall later see how this entire family of the schalmeys gradually dropped away into oblivion except the discant schalmey, which was the worthy ancestor of our oboe. First of the five is the little schalmey, only seventeen inches in length, but evidently making up in shrillness what it lacked in size. It had six lateral holes and no keys. Its lowest note was A in the staff. The discant schalmey was twenty-six inches in length, with its lowest note at D. As yet, no keys.

The alto pommer, 30½ inches long, had low G for its deepest tone, and was supplied with four keys, or rather, flappers. The tenor pommer measured some four feet four inches and was equipped with four keys which gave the grave notes C, B, A and G. The bass pommer, nearly six feet long, had the customary six lateral holes with four keys.

The seventeenth century made few improvements in the family. In France, however, the four smaller instruments of the family came into extended use, and were called "haulx bois," or "high woods,"

(Continued on Page 521)

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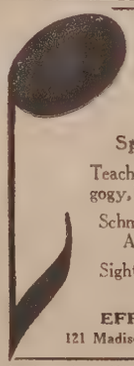

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The Ancient and Honorable Oboe

(Continued from Page 519)

ler to distinguish them from the two instruments designated by the words boys." Haultbois soon became haut- n modern French, and oboe in Eng- German and Italian.

hose early days of the oboe many of perstitions current to-day concerning nstrument were started. In those both reeds and instruments were ingly primitive, and the desired ef- eemed to be noise and much of it. dingly, to make that peculiar nasal trong and distinctive, the instrument- frequently introduced a brass pellet he stem of the reed, against which w with all his might. Straining in ay often caused hemorrhages of the to prevent which a collar of leather orn.

en, however, the effects of this style ying were so fell as to cause insanity. has been passed down through the and the laity of every epoch has be- that all oboists are insane.

hing could be more foolish. The n oboe is an instrument which can yed with no discomfort whatsoever. scientifically designed, and the ar- ment of keys shows much more study genious planning than on any other ment. Assiduous and constant prac- a necessity on the oboe, more than y other instrument; for the peculiar ter of the mouthpiece and the d of managing the breath require attention.

ther feature of the oboe is the reed. ted in the early part of this article, ade of Spanish cane. The "blank," ni-prepared reed, is a piece of cane r doubled and bound with thread. must be soaked in water and bound rass tube, the lower end of which ed to make a tight fit when inserted oboe.

r the reed has quite dried, a special is used to pare it into shape. Then "faced" on an ebony block. This ing more than placing the blade of ife straight across the reed at the place and cutting through it, thus making the two tongues free. Then the reed is tuned by shaving with glass and fine sandpaper. It is then made air-tight with gold-beaters' skin and is ready to be used.

So many improvements have been made since instrument makers turned their attention to it that they can not possibly be mentioned here. Additions of one or two keys were made up to 1825, when the oboe carried nine keys and an octave key. Much later the so-called Military System, which is practically the Albert mechanism for clarinet, was in general use. That gave us oboes with thirteen keys, fifteen keys and sixteen keys.

The modern Conservatory System oboe, as constructed by Lourée, Cabart, Robert, Selmer and other makers, is a model of musical perfection. By its use certain passages, designated "unplayable" by Berlioz, are easily negotiated.

The oboe has been neglected for three reasons, two very good and one utterly foolish. In the first place, the oboe is so seldom used, except in the larger symphony orchestras, that it is not an instrument by the playing of which a man can make his living. However, should the performer be an artist, there is always a place for him.

Secondly, the small number of the instruments purchased, coupled with the meticulous skill employed in making them and the intricate key mechanisms, make the price for an oboe of standard grade, by one of the really reliable makers, out of the question for the average person.

Lastly, a large number of deluded mortals still believe that the constant vibration of the reed on the lips and the peculiar breathing of the instrument conduce mental and physical disabilities in the performers. Again let it be reiterated that such statements are absolutely groundless and ridiculous.

However, the oboe, as played by the few great performers of it, demonstrates amply that its nasal, delicate and somewhat melancholy tone makes the instrument to-day, as the discant schalmey of old, a prime favorite with the music-lover.

Violin Questions Answered

By MR. BRAINE

Musica.

The word *Artisto* stamped on your is a trade-mark and not the name of aker. The words *Fiat Musica* mean here be music." I can tell you noth- regard to the quality of your violin t seeing it.

uncing Sevcik.

K.—Pronounce Otakar Sevcik as fol- Ot'-a-kar Sev'-chik. 2—Cannot trace Liebig, violin maker. There were erman violin makers, Gottlier Liebich, nsdorf, and Johann Gottfried Liebich, slau.

ice "Selections."

O—Operatic selections for violin uno, by Singelee, lie mostly in the first, and fifth positions, with an occasional in the second and fourth position. of the more difficult ones, occasional es above the fifth position are met.

ting Music.

—Any music dealer can arrange to the violin pieces you say you cannot in this country.

ing a Musical Career.

—From what you say of your musical up to the present time, I should say ou have talent for music; just how I cannot say without knowing you ally and hearing you play. I would el safe in advising any young man as ture musical studies without having r a pupil a few weeks or months. As you have a good violin teacher, he one to whom you should turn for ad- s he has frequently heard you play acquainted with your character and tient. Your letter indicates intelli- and the fact that you learned to play olin and tuba without instruction is a ign. 2—I would advise you to take musical career only in case you feel you could not be happy in any other work.

Violin vs. 'Cello.

H. L.—While there might be a chance for argument as to the respective difficulty of playing the violin or the 'cello, I should consider the 'cello the more difficult of the two, at least as regards very difficult compositions. The 'cello, being the larger, is more unwieldly than the violin. Then there is the fact that the strings of the violin are horizontal when being played upon, thus offering a support to the bow, while the strings of the 'cello are vertical, making it necessary for the hand of the 'cellist to support the bow, thus greatly increasing the difficulty of bowing. The great concertos for the 'cello offer technical difficulties of a similar nature to those of the violin, and in the thumb positions the thumb must answer as a movable nut. All these things make the 'cello of extreme difficulty in playing very difficult compositions.

The Schweitzer.

M. B.—Schweitzer was a famous violin maker who operated at Budapest. The label in your violin alleges that the violin was made in imitation of an Amati, in Budapest, by Schweitzer, in 1814. It is very doubtful if this is true, however, for there are great numbers of imitation Schweitzers, many of which are only factory fiddles of very ordinary quality.

Violin "Tests."

J. H. C.—There are no "tests" which can be described in a few words by which one can tell whether a violin is a genuine Stradivarius or not. Long years of study and experience are required for one to qualify as a violin expert, and one must have had the opportunity of examining a large number of genuine instruments. 2—Possibly by "tests" you mean violin competitions in which a number of new violins have been played in competition with old Cremona violins, including those of Stradivarius. A number of such competitions have been held in this country and Europe, but nothing has been definitely proven, as every competition resulted differently.

Have You Faith In Yourself?

Are you satisfied with your outlook in the profession—don't you feel that you could establish yourself in a position of greater responsibility and incidentally enjoy a better financial future if you had a good, practical musical education instead of merely knowing how to play one instrument?

If for instance you understood Harmony, Counterpoint, Composition, Orchestration—if you could play some other instrument like Piano, Cornet, Violin, Organ, etc. Have you sufficient faith in yourself to try to improve musically and at the same time financially as well? Will you take advantage of our free offer for four lessons which we offer to readers of THE ETUDE absolutely free of charge in the hope that they may be the means of starting you upon a career which will pay dividends in increased cash earnings, earnings which you couldn't possibly obtain under your present condition?

We are purely selfish in offering them to you gratis—We have started thousands of others the same way—many wrote out of curiosity—became intensely interested when they saw how practical and how extremely valuable they were—and before they knew it they were proficient on another instrument or had a fine, practical knowledge of Harmony and—they were MAKING MORE MONEY IN THEIR PROFESSION.

A graduate writes—

"I am indeed proud of my diplomas from your Conservatory. They have been recognized by the State University and a life certificate issued me. Through them I have secured a position with an increase in salary of $50.00 per month. I will be glad at all times to endorse your course in Public School Music."

(Name and address furnished on request)

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Normal Piano Course For Teachers, By William H. Sherwood

Harmony By Adolph Rosenbecker and Dr. Daniel Protheroe. This course includes Counterpoint, Composition and Orchestration.

Public School Music by Frances E. Clark.

Sight Singing and Ear Training by F. B. Stiven, Director of Music, University of Illinois.

Choral Conducting by Dr. Daniel Protheroe.

Cornet Amateur or Professional Courses, by A. F. Weldon.

Violin by Dr. Arthur Heft, noted European violinist.

Mandolin by Samuel Siegel, eminent mandolinist.

Banjo by Frederick J. Bacon, America's renowned banjoist.

Guitar by the greatest of guitarists—William Foden.

Reed Organ by Frank W. Van Dusen, noted teacher.

Voice by Geo. Crampton, noted English baritone.

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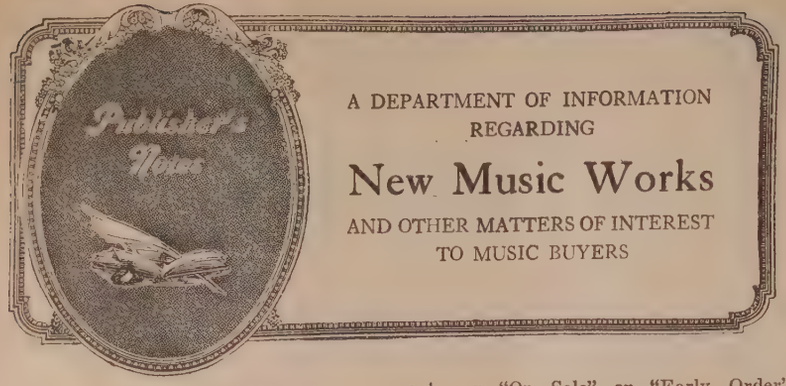

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Save Transportation Charges on Next Season's Music Supply

Every teacher of music in any of its branches naturally expects to resume work in the Fall with at least as large a class as ever. Now is the time to lay plans to keep present pupils and to obtain others, thus insuring a busy and prosperous season. Another thing that must be considered is the proper and effective renewal of the teacher's supply of music. Many get their supplies of this kind during the summer when the lack of professional work makes it possible to "go over" new and standard music and to note the educational qualities of each piece or set of studies. This saves valuable time when the regular teaching period arrives. Furthermore, it eliminates the chances for delay and disappointment so generally experienced when the "On Sale" order is not given until September. Of course, we fill thousands of "On Sale" orders in the Fall and we endeavor to give prompt and satisfactory service then, but it is rather difficult to do full justice to the work when each day's mail brings hundreds of "hurry" orders. Even our large and well trained organization is taxed at such times to the utmost. "Extra help" in a specialized business like ours is practically useless; the work must be done by "regulars" who know what to do. Let them do it for you before the rush season!

As has been our custom for many seasons, we again urge teacher to send us their "On Sale" orders before August 1st if possible. Such orders will be filled promptly and delivery guaranteed on or before the specified date. Teachers without our "On Sale" or "Early Order" blanks, may write on ordinary stationery following suggestions in this article, and may depend upon our faithful observance of all instructions as to grades or styles of music needed for an approximate number of pupils to be enrolled.

As an additional incentive, we guarantee a saving of at least 50 per cent on the transportation or delivery charges on every On Sale order for Fall use, provided this offer is particularly mentioned in the order itself. Do not overlook this as we could not otherwise distinguish the Fall orders from those covering current needs and please try to get the Fall order in our hands before August 1st.

The Importance of Utilizing Some of the Summer Spare Moments

It is an old story to hear folks regretting the educational opportunities that were missed in youth, yet those very individuals will continue to neglect educational advantages that still may be profitably utilized. There are many wise teachers and students of music who have done much in self-education, yet there is so much in musical education that no one can safely feel there is nothing more to be learned.

These thoughts are brought to mind because the Summer months bring spare moments to a great number of teachers, students and lovers of music and in those spare moments there will be some, who will find in a $2.00 book, inspiration and assurance born of knowledge that will prove the "open sesame" to greater things.

Gaining knowledge through reading does not mean hard work. In most cases it is making practical use of pleasurable moments. Those who do not have their books on musical subjects picked for this summer's reading should send for the Theo. Presser Co. "Descriptive Catalog of Theoretical Works and Musical Literature." In this catalog will be found described excellent books for the music lover's reading and enlightenment. Write for it to-day.

Little Life Stories of Great Masters
By Mary A. Schmitz

This is a biographical catechism for children. Parts were published in THE ETUDE some years ago and immediately some of our patrons said that they would like to see them in book form. The questions are very direct and the answers sufficient but concise. The Socratic method of education has long been in favor with some; and we know that many teachers will be very glad to have these biographies in this type of book. The advance publication price is 30 cents, postpaid.

Miniature Suite for the Organ
By James H. Rogers

Sonatas and Suites for the Organ are usually heavy and lengthy numbers, in most cases difficult to play. It is refreshing to find a Suite by so good a composer as James H. Rogers, which should prove well within the capabilities of any student who has had one or two years of instruction. There is a sprightly grace about this Suite and a freshness of invention which tends to make it particularly attractive. The four numbers are: *Prelude, Intermezzo, Pastorale* and *Toccatina.*

The special introductory price in advance of publication is 30 cents per copy, postpaid.

By The Waters of Minnetonka
Rhythmic Transcription for Dance, Theater or Concert Orchestra

In response to a very general demand, there has been prepared an instrumental transcription of Mr. Lieurance's famous song. This is what is known as a *Rhythmic Transcription.* The themes and the harmonic ideas are all preserved intact, but they have been translated into a movement in "double time." In this movement, even the very alluring accompanying figure of the original has been retained. This arrangement is suitable for dancing, it may be used in theater playing or it will make a very good concert number. The arrangement has been made by Mr. Arthur Lange, who is one of the best in this line of work and who is too well known to need further introduction. The arrangement is full and rich but it is so constructed that it may be played effectively even with violin and piano. But, of course, every additional instrument helps. The parts are printed on full sized pages and the price for sixteen instruments and piano is One Dollar and a Half ($1.50). The parts for the separate instruments are 15 cents each, with the exception of the piano part, which is 35 cents.

Older Beginners' Book for the Pianoforte
By John M. Williams

We take pleasure in announcing that Mr. John M. Williams, whose *First Lessons in Piano Playing* has proven such a success, has just completed the preparation of a new instruction book. Whereas the First Lessons was intended for young beginners, this new book is intended for those more advanced in years. The material is equally attractive and the working out of the book is equally logical and progressive; the difference is in the material and in the presentation of the material. This is just such a book for which many have been longing and we predict a great future for it.

The special introductory price in advance of publication is 40 cents per copy, postpaid.

Easy Studies in Early Grade for the Pianoforte
By Mathilde Bilbro

The announcement of a new book by Mathilde Bilbro will be welcomed with enthusiasm by the many teachers who work in the elementary grades. *Easy Studies in Early Grade* are just what their title implies. They start out in the simplest keys and in the quieter hand positions, progressing gradually. Each study has some special technical purpose and either hand is given plenty to do, in each case. The author supplies brief commentaries wherever they are needed. Much attention is given to arm work and to the special requirements which lay at the foundation of modern technic. The studies are melodious and will prove interesting to the student.

The special introductory price in advance of publication is 40 cents per copy, postpaid.

Suite, Opus 15, Two Pianos—Four Hands
By A. Arensky

If you are still so unfortunate as never to have heard this exquisite piece of music, go into the nearest Victor store and ask the dealer to play you the record of the fascinating *Valse* as executed by Maier and Patterson. You will have a new pianistic delight. We are glad that we have scheduled for publication this highly distinctive work by the brilliant Russian pianist, Anton Stepanovitch Arensky. There are three movements to the Suite: I—*Romance;* II—*Valse;* III—*Polonaise.* Like the works of Chopin and Godard, they are peculiarly pianistic. That is, the compositions "lay under the fingers"—there are difficult passages, but no "impossible" or awkward positions such as one sometimes encounters in Schumann and Brahms. Teachers who have two pianos in the studio will find this composition one of the most remunerative of all works written for this combination. The advance of publication price is 50 cents, postpaid.

Second and Third Year Stu Book for the Pianoforte
By A. Sartorio

Arnoldo Sartorio is one of the successful writers of modern piano stu especially of those in the interme grades. This new set of studies has variety in content, various technical fi being worked out in melodious and constructed numbers. A book like t useful in bridging the gap between s and third grade work.

The special introductory price i vance of publication is 30 cents per postpaid.

Book of Pianologues No. 2
By Clay Smith

The effect of music with the spoken has long been one of the most impr devices of the stage. Recitations skil accompanied by music especially w for the purpose, have come to be kno Pianologues. No one before the publi had more experience in writing and trying out these pianologues than Smith whose first book of pianologue a very great hit. There is a kna trick to setting these recitations to and Clay Smith has that knack. I come through appearing before tho of audiences and traveling thousan miles all over the country meeti manner of people. The advance of cation price of this second collecti Pianologues is 60 cents, postpaid.

New Orchestra Book for the School Orchestra

With the advent of the school orchestra directors and supervisors v seeking new material for their org tions. Those who have used the suc folios *Presser's Popular Orchestra* and *Crown Orchestra Collection* w pleased to know that this new compi is now in course of preparation an we expect to have it ready for the o of the season. The popularity of orchestra folios lies in the selecti material from the appropriate co tions in our comprehensive catalo work of the experienced arranger prepare these pieces for the bo adapting them to the needs and abili the average amateur and school or and the reasonable price at which the be obtained. Leaders should not o the opportunity to procure this ne while it may be ordered at the advance of publication cash price, 1 for each orchestra part and 30 cen the piano part.

Album of Song Transcripti and Variations for the Piano

Our new *Album of Song Transcr* is now well advanced in preparation. players of intermediate grade enjo transcriptions and variations mor anything else. There are also listeners who find them very grateful numbers as *The Palms* always appea Stephen Foster melodies are al manded by many, *Old Kentucky* and *Massa's in de Cold, Cold Grou* among these. There are many melo the Standard Operas that lend the readily to pianoforte transcriptions number of these will be found i compilation. All of the pieces are able, none going beyond the intern grades.

The special introductory price i vance of publication is 40 cents per postpaid.

Hearts and Blossoms Operetta in Two Acts
By R. M. Stults

This new operetta by Stults is the of the collaboration of a very suc young librettist, Lida Larrimore and one of the best known and mo cessful of all composers of light op this type. The story is a popular on some unusual complications and is a to high school and club purposes expense of production should be sligh lines are witty and the action sw is filled with fascinating tunes. T vance of publication price is 60 cent paid at which one copy only m obtained.

m of Octave Playing

volumes of *Trills, Scales* and *Arpeg-* ıblished in this series, have all been ıccessful. They are successful be- hey combine really valuable practice ıl with interesting musical content. ırious numbers are all like pieces. w album, which is now in prepara- evoted to *Octaves*, will be no less ous and desirable than the preced- lumes. Octave work is such an im- t department in modern technic that ld be taken up by students just as s their hands are able to span the ıry intervals. With most students, work may begin in the third grade. special introductory price in ad- of publication is 30 cents per copy, id.

ature Fugues
ussell Snively Gilbert

new book is now about off the press. good volume to be added to any in Polyphonic Playing. These wo-part fugues will occupy a posi- id-way in point of difficulty, between *Canons* and Leefson's *First Study eh*. Too much attention cannot be e polyphonic playing, even in the grades, as it lies at the very founda- real musicianship.

special introductory price in ad- of publication is 35 cents per copy, id.

eative Etudes for
lizing Both Hands
. S. Morrison

is a useful set of intermediate studies in which the two hands are an equal amount of work to do and is made toward developing indepen- of the hands. These studies are more ous in character than one usually o that they make pleasant, as well as ble practice. They may be intro- to the best advantage in the early grade.

special introductory price in ad- of publication is 30 cents per copy, id.

t to Teach at the
First Lessons
ohn M. Williams

valuable new book will prove of help to all teachers who are interested nentary work. Mr. Williams tells in mitable manner the exact procedure ing a practical music lesson and just o go about the entire first year's It is the product of over twenty teaching experience and of educa- research work.

special introductory price in ad- of publication is 30 cents per copy, id.

nazzar
cred Choral Cantata
. S. Morrison

is one of the most colorful cantatas the pen of this successful church , vividly depicting in song the events occurred during the time of azzar's feast. The chorus numbers he effect of considerable weight but fficulties are well within the reach of erage choir. Time of performance is 40 minutes. Special advance of ation price is 35 cents, at which one nly may be had.

Anthem Book

new book is well under way in of preparation and we hope to have ly very soon. There is always much st displayed in the announcement of addition to our well known and sful series of Anthem Books. Among any good numbers which will be in this new book are: *God is Love* by , *Be Merciful Unto Me, O God* by t, *In Heavenly Love Abiding* by lein, *Saviour, Who Thy Flocks Art g* by Baines, *O Love That Casts Out* y Huerter, *Lord, I Hear of Showers ssing* by Sheppard, *The Lord is My erd* by Martin. It will be fully up to andard.

special introductory price in ad- of publication is 20 cents per copy, id.

Great Men and Famous Musicians on the Art of Music
By James Francis Cooke

This book constitutes the third of the series in which *Great Pianists* and *Great Singers* are the first two volumes. This new volume should awaken wide interest and equal the very great success of the first two. These books are the result of the many conferences that Mr. Cooke has had with nearly all of the greatest living musicians and active leaders in the profession of music. The object of this particular volume is inspirational yet, at the same time, it contains much of real practical interest through its comments upon many educational points both in piano playing, in singing and in interpretation of music.

The special introductory price in advance of publication is $1.00 per copy, postpaid.

Elementary Piano Pedagogy
By Chas. B. Macklin

It is a great relief to the new teacher to have a book by a trained and practical pedagog, setting forth just what is needed in elementary musical instruction. Many a talented and ambitious young teacher has wasted much time and energy in experimenting before finding out just what should be done, step by step. Mr. Macklin has laid down the principles in a thoroughly practical manner, so that the essential points may be grasped readily. This work will prove a boon to any teacher working in the elementary grades.

The special introductory price in advance of publication is 75 cents per copy, postpaid.

Album of Transcriptions For Pipe Organ
By Orlando A. Mansfield

This is just the sort of a volume that the busy organist likes to have at hand for occasional emergency use. It contains numbers which are not difficult to play but, nevertheless, prove pleasingly effective. These numbers are all transcriptions of pieces which are proven successes in their original forms, chiefly as piano pieces. They are adapted alike for church, recital and picture playing. Dr. Mansfield, the arranger, is himself a practical organist, knowing just what is needed.

The special introductory price in advance of publication is 60 cents per copy, postpaid.

Bach Album
By Sara Heinze

This is one of the new volumes in the *Presser Collection*. This compilation by Heinze is entirely different from *The First Lessons in Bach* (Carroll); it is slightly more difficult, also. The selections are chiefly from the *Suites* and *Partitas*. The Partita, by the way, differed from the classic Suite in that it contained movements other than dance forms. Some of the outstanding numbers in this book are: *The Gavotte* from *The Fifth French Suite, The Sarabande* from *The First French Suite, The Aria* from *The Fourth Partita, The Bourree* from *The Third Cello Suite* and many others. This collection is very carefully edited and fingered.

The special introductory price in advance of publication is 30 cents per copy, postpaid.

Each in His Own Tongue—Cycle of Three Songs
By Thurlow Lieurance

In these new songs, Mr. Lieurance makes an eloquent musical setting of verses by a gifted American poet. Although in Mr. Lieurance's happiest vein, they are not based upon Indian material. They are of strongly emotional content and they require a declamatory style, although not otherwise difficult to sing. They are intended to be used in sequence but the first song, entitled *"Autumn,"* may be used separately as a recital number. This work is now about off the press and will be published in two books, one for high voice and the other for low voice.

The special introductory price in advance of publication is 40 cents a copy for either volume, postpaid.

Overture Album to be Published For Piano Solo and Piano Duet

These two new volumes are now well advanced in preparation. The contents in both cases are the same, consisting of Overtures which are not usually found grouped together in similar compilation. Some of these Overtures are: *Jubilee* by Weber, *Festival* by Leutner, *Bohemian Girl* by Balfe, *If I Were King* by Adam, *Light Cavalry* by Suppé, *Pique Dame* by Suppé and *Orpheus* by Offenbach. In each case the arrangement is the best one to be found.

The special advance of publication cash price on the volume arranged for four hands is 50 cents and the volume arranged for two hands, 40 cents per copy, postpaid.

Twelve Mother Goose Melodies For the Piano
By W. Berwald

Mr. Berwald's compositions are all characterized by finish and workmanship, and by superior harmonic interest. These qualities display themselves equally when he is writing first and second grade teaching pieces, as when he is engaged in larger and more complicated works. In this new book he has set to original music, twelve of the best known Mother Goose rhymes. These are chiefly in two-part harmony. While intended as piano pieces, the verses are given and the compass of the melodies is such that they may also be sung. This book is nearly ready.

The special introductory price in advance of publication is 35 cents per copy, postpaid.

The Lost Locket
An Operetta for Children
By R. R. Forman

This little operetta will prove to be a most welcome addition to the list of patriotic plays for junior presentation. Campfire Girls and Boy Scouts will find in this an appropriate offering as the cast includes characters featuring these organizations. The songs are national in spirit and include a fragment of the widely known song favorite, "The Long, Long Trail," in a very effective medley. This work will be especially interesting in the graded and private schools as a feature of the programs on George Washington's Birthday, or at any other time when a patriotic entertainment is given. Special advance of publication price is 30 cents per copy, postpaid.

Preparation Trill Studies for the Violin
By O. Sevcik, Op. 7, Part 1

The violin studies of Otokar Sevcik are among the most frequently used by teachers of the present day. His two works previously published in the Presser Collection, *School of Violin Technic*, Op. 1, Part 1 and *School of Bowing Technic*, Op. 2, Part 1 are in great demand. We are endeavoring to make our new edition of the *Trill Studies* as excellent a one as possible and to this end have engaged the services of Otto Meyer, Sevcik's personal representative in this country and a recognized authority on the master's works, to do the editing. The special introductory price in advance of publication is 50 cents a copy, postpaid, and advance orders indicate that many teachers are taking advantage of this liberal offer to add this valuable work to their personal libraries.

The Woman of Endor
Church Cantata for General Use
By R. M. Stults

This is the most dramatic sacred cantata we have issued for some time and the very fascinating and unhackneyed text will make it an offering of more than usual interest—just the number to stimulate the attendance at some Sunday evening service between the regular festival occasions. The part writing is effective and the solos will appeal because of the many dramatic effects obtainable. Time of performance is about 35 minutes. The advance of publication price is 30 cents a copy, postpaid and leaders should take advantage of the opportunity to secure a copy while this special rate is in effect.

(Continued on page 524)

World of Music

(Continued from Page 457)

The Robinson Family Band, of Guelph, Ontario, consisting of the father, six sons and a grandson, recently won the prize in its section, by a lead of seventeen points, in a contest held at London, Canada.

Marie Brema, noted Wagnerian mezzo-soprano of a generation ago, died March 22, at Manchester, England, where she was professor of singing at the Royal College of Music. She was born Minny Fehrman, at Liverpool, February 28, 1856, her father being a German and her mother a native of Richmond, Virginia.

The Annual "Messiah" Festival was held this year at Lindsborg, Kansas, April 5-12. A chorus of five hundred, the Bethany Symphony Orchestra, and well-known soloists, under the direction of Hagbard Brase, gave three presentations of the great oratorio during the week, to accommodate the demand for seats.

The Newark, New Jersey, South Side High School, as a feature of their annual concert which this year was devoted to Bach and Beethoven, gave a performance of Bach's "Contest between Phoebus and Pan," a dramatic cantata for soli, chorus and orchestra.

A Carillon of Fifty-three Bells, one of the largest on the continent, is to be installed in the new Victory Tower of the Parliament Buildings of Ottawa, Canada. The bells are to be made in Croydon, England.

"Falstaff" has been at it again. This time the "Jolly Sir John" has stirred England's popular composer, Gustav Holst, to action, to the effect that he has produced a new opera, "At the Boar's Head," in which his libretto is chosen mostly from Shakespeare.

"The National Harp Festival," formerly known as the National Association of Harpists, met in Detroit early in April, with representatives of twelve states present.

Mr. Edward Lloyd, eminent English tenor, a friend and favorite oratorio tenor of our own Theodore Thomas, recently celebrated his eightieth birthday in London.

Mary McCormic, of Amarillo, Texas, has been chosen to sing *Marguerite* in "Faust" at the Paris Opéra, the first time since Nordica that this honor has fallen to a native American singer.

Subscribers to the Edinburgh (Scotland) Paterson Orchestral Concerts voted on the selections to make up the final program of the season, resulting in the choice of Schubert's "Unfinished Symphony," Berlioz's "Marche Hongroise," Respighi's "Fountains of Rome," Beethoven's "Leonora Overture, No. 3," Wagner's "Overture to Die Meistersinger," Grieg's "Peer Gynt Suite" and Mendelssohn's "Overture to Midsummernight's Dream"—all works characteristically melodic and rhythmical, excepting, perhaps, the Respighi's composition which is a "beautiful water color in sound." An encouraging commentary on the art qualities which appeal fundamentally to the human instincts.

Moniusko's "Flis" ("The Raftsman"), a real novelty for America, in that it was a Polish opera produced by a Polish organization, had its American première at the Metropolitan Opera House, of Philadelphia, late in April.

A Frederick Stock Scholarship Fund is to be established in Chicago in commemoration of the approaching twentieth anniversary of Mr. Stock's conductorship of the Chicago Symphony Orchestra. The purpose is to encourage the study of the less popular of the orchestral instruments, such as the bassoon, tuba, clarinet, French and English horns, flute and double bass.

Three Prizes Offered by The Friends of American Music, of Kansas City, Missouri, have been awarded. Gustav Strube, of Baltimore, won the $1,000 offered for a Concerto for Violin and Orchestra, and the $400 for a *Scherzo* for String Quartet. Theodore Hemberger, also of Baltimore, received the prize of $400 for his entry in the chamber music division.

A Deficit of Near $700,000 is reported for the Berlin State Opera. Max Schillings, as the director, seems to be at present the storm center of public opinion.

Goldmark's "Queen of Sheba" recently celebrated the semi-centennial of its première by its two hundred and thirty-fifth performance in Vienna.

Bulletin of the Presser Home for Retired Music Teachers

The Social Club of the Home has been frequently favored by distinguished visitors. Among those who lately have contributed to the pleasure of the residents are Dorothy Johnstone Baseler, Philadelphia's noted harpist; Blanche D. Stiteler, soprano; Helen Bader Yost, pianist, and William Miller, bass—the last three being residents of Phoenixville, Pennsylvania. Every number of their program was delightfully rendered by the talented musicians, who responded cordially to the enthusiastic applause of an appreciative and understanding audience.

On Saturday evening, May 23, was held the closing meeting for this season, when a very pleasing program was presented by Edith Downey Moyer, soprano; Marian Sands McCoy, reader and accompanist, and Guy McCoy, violinist, and director of church choirs.

A delightful program has been prepared for the fifteenth of October, when the activities of the club will be resumed.

Many applications for admission to the Home have been received recently.

Rhythmical A-B-C's for the Violin Beginner with Piano Accompaniment By A. Louis Scarmolin

This is a work unique in violin publications. There are a number of A-B-C books for the piano on the market but for the very young beginner on the violin there is little. The book consists of a series of little tunes for the piano with accompanying rhythmical figures on the violin and a pupil with even the slightest musical ear cannot fail to grasp them. It is a book that can be used either for private instruction or for class work and we believe that every progressive teacher who has anything to do with the education of young pupils will welcome the opportunity to become acquainted with this work by ordering a copy at the special advance of publication cash price, 35 cents, postpaid.

Capriccio Brillante By F. Mendelssohn

Mendelssohn at his best has been excelled by none as a master of exquisite musical lace. Who can ever forget the shimmering gossamer effect of the fairy like passages in the "Midsummer Night's Dream Overture?" The *Capriccio Brillante* is believed to have been written just after the "Midsummernight's Dream Overture," when the composer was still in his teens. Although ninety-nine years old, it is as fresh and verdant as though written yesterday. In our edition the orchestral part arranged for second piano will be printed out complete just below the solo score so that the players at each piano may follow exactly. In some editions, the orchestral part is omitted and merely the *Tutti's* indicated. This we feel is a great mistake and we are glad to offer the public this greatly improved edition. The *Capriccio Brillante* is really very little more difficult than the *Rondo Capriccioso*. As a two piano number at the end of a students' recital it is ideal. We are certain that we shall have a large demand for this composition. The advance of publication price is 30 cents, postpaid.

The Madcaps Operetta for Children or Adults By William Baines

This charming little story deals with the seasons and their blessings and will appeal to grownups as well as to juniors. The leading characters, *Goddess of the Seasons, Summer, Autumn, Winter, Spring* and *Jack Frost* are supplied with most interesting dialogue. The character of the subject will allow opportunity for attractive costumes which may be easily obtained. The songs and dances have that quality of spontaneity about them which will assure an attentive hearing. The special introductory price in advance of publication is 35 cents for one copy, postpaid.

How to Succeed in Singing By A. Buzzi-Peccia

Signor Buzzi-Peccia has just sent us the additional chapters he has written for his new work. We are very much interested in them because we know that our patrons who are concerned in the vocal art will learn so much from them. Coming from the studio of one of the foremost masters of voice of the times, they will be read eagerly by thousands who might not otherwise have an opportunity of cominng under the instruction of Signor Buzzi-Peccia. The advance of publication price upon this book is 60 cents, postpaid.

Etudes for the Violin Op. 32, Book 1 By Hans Sitt

In line with our policy of adding from time to time worthwhile educational works to the *Presser Collection* we will shortly issue a brand new edition of the well known violin studies by Hans Sitt, Op. 32, Book 1. These studies are frequently used by experienced teachers as supplementary material to the standard violin schools. They can be used progressively and serve to familiarize the student with the various essential elements of violin playing. While this work is in preparation it may be had at the special advance of publication cash price, 30 cents a copy, postpaid.

Middle C and the Notes Above And the Notes Below By Lidie Avirit Simmons

This is a very useful beginners' book for young students in which, beginning with Middle C, the pupil is taught one note at a time taking first the treble notes above Middle C and then the bass notes below. There is always something for the pupil to play, even if as at the beginning it consists of the repetition in rhythmic form of a single tone. To assist in maintaining the rhythm, there are little accompanying verses for the pupil to sing or recite. There is also a little writing exercise with each lesson. This book could be used to precede or supplement any instruction book or kindergarten method.

The special introductory price in advance of publication is 40 cents per copy, postpaid.

Scale Studies for the Violin By J. Hrimaly

In acquiring facility in violin playing a thorough knowledge of the scales is a paramount necessity. The well known scales studies by J. Hrimaly, which in the near future will be added to the *Presser Collection*, cover the ground on this subject as few works do. They begin in the very easiest form in the first position and gradually take the student over the entire range of the fingerboard, through all the scales and arpeggios. In addition to this they are valuable as bowing exercises. Teachers who wish to become acquainted with the excellent new edition of this standard work that we are preparing have the opportunity of doing so by ordering a copy now, while it may be obtained at the special advance of publication cash price, 35 cents, postpaid.

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Pay no money for ETUDE MUSIC MAGAZINE subscriptions to strangers. There are several fakers working in the middle west at this time. We have had many complaints from our musical friends who have paid out good money and can never hope to recover it. If there is any question as to the reliability of a canvasser, take his name and address, remit direct to us and if he is a representative of ours, we will give him credit and be glad to prove his worthiness to you.

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For the summer, we are making a special three months' trial subscription offer for new readers only, covering June, July and August at 35c. This offer gives every music lover the opportunity at little cost to demonstrate the value of ETUDE MUSIC MAGAZINE to anyone interested in any feature of musical life.

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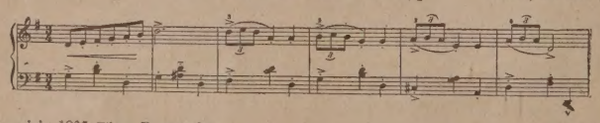

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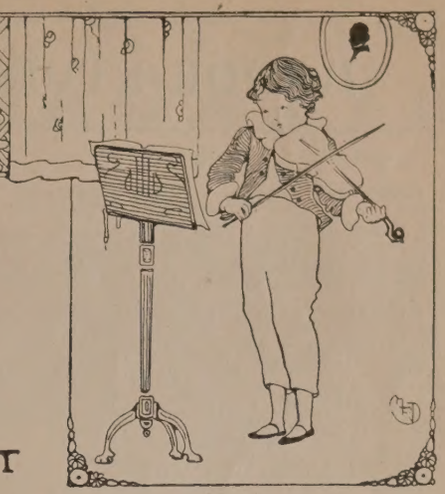


CONDUCTED BY ELIZABETH A. GEST

ummer Work

, "Helping a Summer Pass," about a girl who played very ve lessons to some of her ds during the summer.

ne of you could try this too. egin on a young sister or tell them about music and f the interesting things your id you.

an teach them the names of the notes on the staff and let major and minor chords and which (you all know how to nords, surely).

can tell them how to form dders, starting at different

of your own pieces to them isten for majors and minors; isten for the "count" and see in a rhythm of three or four

ll you whether the melody is the treble and let them tell general character of the piece

good thing to do is to give simple, short melody and let the same melody starting in

e them regular little lessons ing the summer, even if you y good player yet yourself; e fall you will find, like the ory, that your playing and of music is improved, and these little people start their it will be a help to them to things.

elpful "A's"

y A. B. Phillips

s—so much alike,
ns I really hate;
asks their meaning,
er get them straight.

ns gracefully,
slowly, too;
ves distinctly,
rately slow.

is Andantino,
ays means go slow;
h so much leisure
play Adagio.

s, "Be very quick
ot waste a minute;"
tto takes more time,
much beauty in it.

'll learn this simple rhyme
d little A's,
u'll play much better,
your teacher's praise.

A Morning on the Beach

By Vio St. Nick

Ellen dug her bare toes into the warm white sand; how soft and comfortable it felt! She was tired of making forts and houses with her brothers, and now they had gone off to fish from the rocks.

She clasped her hands around her knees and sat looking out over the beach and the blue water to where the white sails of the fishing vessels glistened in the sun. Yes, the boys had gone, and she could remain about half an hour longer at the shore, then she must run back to the bungalow and practice.

Ellen loved to practice, but this was far too lovely a morning to be kept indoors, even for music. She wondered if all girls of eight had to practice in vacation. Then she remembered that Grace, her best friend, had said when they parted, "Oh, Ellen! if I were only going to the beach again with you, I could keep up my music, too, but there is no piano in the country where I am going." So Ellen decided that practicing in summer was not so bad, after all; in fact, she thought it far pleasanter than weeding the garden, as she knew Grace would have to do.

Then Ellen began marking in the sand, and before she realized it, she had drawn the staff and the treble clef and was writing scales. This was great fun, she would write scales every day. How she wished that she understood composing, for the waves were singing such a sweet song. She listened attentively, wondering if she could remember their music after reaching home; if so, she might reproduce it on her piano. So she listened again. Oh, the lap, lap, lap, and the swish, swish of the water; the sparkling of the sun on the crest of each little wave!

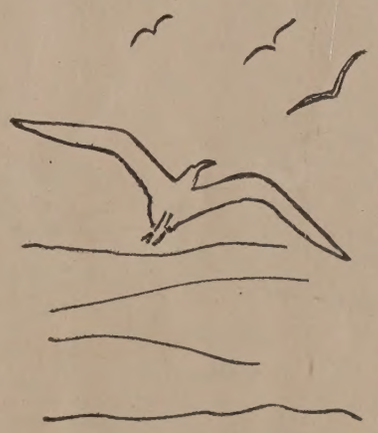
Gulls in graceful flight, suddenly swooping down to catch some morsel from the sea, rose again so swiftly that they almost seemed to bounce upward. A song-sparrow, tilting on a tall spray of early budding goldenrod, sent forth its cheery greeting. What music! thought Ellen, as she paused to enjoy it; and as she paused, the melody of the song-sparrow's notes seemed to echo from far away rocks, and to mingle with the sea-gulls' weird cries breaking over the water, and with the splash of the incoming waves. Oh! all this was Nature's own music, music everywhere, appealing even to the heart of a little child.

Ellen felt sure she could recall it later, but she began to fix it in her mind and was surprised to feel it as she had felt music before. She wished that she could write it out in the sand, but she had only learned to write scales.

While she was wishing, and wondering at all the loveliness of her surroundings, a tiny maiden rose from a pile of seaweed nearby and came dancing towards her. The fairy's little feet were bare, and she came so lightly they scarcely seemed to touch the ground. Her hair was delicate as a transparent cloud; and, as she skimmed over the sand, her shimmering dress of silky green seaweed floated gracefully in the breeze.

Was it her voice or the faint echo of the song-sparrow's melody which greeted Ellen's listening ears? So sweet, so clear, Ellen believed that she was now hearing fairy notes; and as the fairy sped over the beach, her tiny feet, though still not appearing to touch the sand, left a strange imprint.

Ellen leaned quietly forward to watch her. What a surprise! By the magic of



those tiny feet, there appeared in the sand the written music of the song-sparrow, the splash of the waves, the graceful swoop and weird cry of the gray gull, the ripple of the brook upon the bank, the notes of a bobolink in a neighboring hay field, and the sighing of the wind through the trees and elder bushes by the brook. All were there, not one was missing.

Ellen longed to copy that music, but she had neither note-book nor pencil. However, she could get both from home if she hurried, so as to return before the tide carried away the fairy writing; surely she must not lose it. She rose hastily; but, alas, the fairy and her wonderful music had both vanished.

Ellen was so certain that she had seen the fairy that she searched a long time in the sand for a trace of the music, but all in vain. "Oh," she cried, "where is my fairy? She was here and she did write it, I know she did!" And a plump, green katydid, swinging on a beachweed above the sand, called back reassuringly, "She did! She did!"

An Old-Fashioned Recipe

By Marion Benson Matthews

Nan finished her practicing, and came into the room where grandfather was reading his newspaper.

"Oh, dear!" she said, crossly, "I never dreamed it was such hard work learning to play the piano. I wish mother would let me learn to play the violin, or something easy like that."

Grandfather folded his newspaper. "So you think learning to play the violin is easy," he said, chuckling. "You'd better ask your Uncle Ed about that, next time he makes us a visit. I'm sure he would differ from you." (Uncle Ed was a violinist in an orchestra.)

"Well," said Nan, not quite so crossly. "It looks easier."

"In what way?" asked grandfather.

"Oh—a violin is small," said Nan, vaguely, "and has only four strings and a bow."

"What an idea!" exclaimed grandfather, laughing outright. "You seem to think an instrument is difficult to play in accordance with its size. Of course, some instruments are more complicated than others; but you will find there is one thing needed—and a great deal of it—in order to learn to play almost any instrument well."

"What is that?" inquired Nan.

"Hard work," replied grandfather.

"That sounds so old fashioned," complained Nan.

"Hard work is old fashioned," retorted grandfather. "It is as old as the hills. It is what has made all the well-known musicians and singers whom people crowd to hear at concerts and recitals. I am afraid if you are looking for an instrument that is *easy* to play, you will be disappointed."

Nan looked thoughtful a moment. Then, "I think I'll stick to the piano," she said, with a smile at her grandfather.

"That's the spirit," said grandfather. "And I'll ask Uncle Ed, next time he visits us, to show you that there is something to a violin besides four strings and a bow," he chuckled.

Evolution of a Pianist

By E. E. H.

ChoPin
ThAlberg
BloomfielD-Zeisler
ShErwood
CarReno
RubinstEin
ScharWenka
BuSoni
GodowsKy
LIszt

JUNIOR ETUDE—Continued

LISTENING TO GOOD PIANISTS
(Prize Winner)

Hearing good music of all kinds is essential to anyone's musical education. Listening to good pianists is especially important. One's musical education is never complete without some knowledge of that wonderful instrument, the piano. Thus it follows logically that listening to good pianists is very important.

When listening to good pianists, how many people appreciate the artist's rendition? One (especially a musical student) should be able to interpret the music into which the artist is putting so much feeling. When playing a number, the musician is steeped in the music, heart and soul. To one who understands this, music is never boring. If one would just think of all the factors that enter into a perfect performance of a piano composition by an artist, he or she would understand why "practice makes perfect."

One should take every opportunity he can to hear good pianists and I am sure they will profit a great deal by it.

SYLVIA COBLENTZ (Age 13),
Pennsylvania.

LISTENING TO GOOD PIANISTS
(Prize Winner)

In listening to good pianists, piano students get a vast range of ideas in touch, technic, interpretation, and pedaling, while they at the same time are acquiring that art of listening which is indispensable to serious students. Many students who really have ability and talent are making a mistake by never going to a concert when a pianist plays. How much faster their progress would be! Hearing good players is really like somebody criticizing your playing, as you can see where you are making your mistakes. This is the greatest help in the world to piano students, to see their mistakes. Every month my music teacher asks if I have been to a concert or heard a good pianist. At first my answer was "No;" but now I am beginning to realize it is as important as taking lessons, and I never let an opportunity of listening to a good pianist pass. In conclusion I will say that listening to good pianists is absolutely necessary.

DOROTHY KLUMP (Age 14),
California.

LISTENING TO GOOD PIANISTS
(Prize Winner)

One of the greatest advantages music students have to-day is the opportunity of listening to good pianists, not only directly, at concerts, but also at any time over the radio. Hearing the music of better musicians quite often broadens the student's appreciation of classic music. To hear music played by good pianists, especially at concerts where the student can watch the pianist, is of great value in helping the student in the interpretation of the pieces he himself plays. No matter how perfect in time, notes and fingering, he may have a piece, he is sure to receive many suggestions which will help him to improve the expression and interpretation of a piece by hearing great pianists play it. Then, too, hearing a pianist play many pieces, usually without music, will encourage and inspire a hard-working, ambitious student with a greater desire to become a good pianist.

MARGARET BLACK (Age 11),
Indiana.

Honorable Mention for Essays in April

Eleanor Partridge, Louise Niptray, Sylvia Brody, Marion Becker, Sara Sivverstien, Rose Madden, Grace Lewenhaupt, Mildred Armstrong, Mary Sulfsted, Bernice Doherty, Kathryn Turnbow, Elizabeth Hauser, Agnes Freeman, Edmund Lukaszewski, Helen Schilling, Grace Stevenson, Grace Donahue, Kathleen Miller, Roberta Tait, Betty K. Graybill, Mildred Verner, Ernestine Buck, Lillian Lohmeyer, Jeanne Abramson.

From Junior Readers

Very often the JUNIOR ETUDE gets letters from Juniors who say "I have been taking THE ETUDE for quite a long time, but I never noticed the Junior Page until this month." Now, what do you think of that? Do any of your friends come under this class? If so, do tell them about the JUNIOR ETUDE and the contests and tell them to send in things to the contest, and to the Letter box and Question box. Just think of all the chances they have missed!

DEAR JUNIOR ETUDE:

I read Marion Thurston's letter in the March ETUDE about her recital. My brother, nine years old, and I have given recitals but just informally. But next summer we plan to have them out of doors for all the neighbors. My brother plays the piano and I play the piano, violin and sing. I would like to know what Marion's program was.

From your friend,
BERNICE BALLARD (Age 13),
Mich.

Puzzle Corner

Answers to Puzzle in March

1, Wide; 2, Kid; 3, Red; 4, Weep; 5, Sea. Whole, Paderewski.

Prize Winners

Maxine McBride, Arkansas.
S. Sabin, Canada.
William Semco, Indiana.

Honorable Mention for Puzzle in March

Now it is just too bad but it is true and there is nothing to do about it but to grin and bear it. The sad story is this—the honorable mention for the March puzzle got lost while THE ETUDE was being printed. It went to be printed and never came back! It was a nice long list, too, and the JUNIOR ETUDE is very sorry that it happened and hopes that it will never happen again.

Prize Winners for April Puzzle

Therese M. Ellegast, N. Y.; Stanley Gibson, age 13, Washington; Margaret Stewart, age 13, New York.

Honorable Mention for April Puzzle

Helen Oswald, Marjorie Dean, Ruth Jackson, Virginia Tuppleton, Roger Blackwood, Mary Belle Mosier, Nancy Blackwood, Sydney Dillman, Ruth Ellen Hunter, Dorothy Smith, Eleanor Maynard, Margaret Black, Ruth Klumb, Ernestine Buck.

Answer to April Puzzle

A queer thing happened about the April puzzle. You remember it was a composer-square, made by Louis Laughlin. It was to find composer's names by starting anyplace in the square and moving one letter at a time in any direction. Now Louis sent twelve composers that could be found in the square, but as one of the Juniors found 101 and another found 40 it seems that the directions must have been misunderstood. Moreover, the list of 101 names included eleven members of the Bach family. That is a clever dodge, but it hardly seems fair!

The answer, as sent by the author of the puzzle, is: Bach, Beethoven, Brahms, Chopin, Grieg, Liszt, Moskowski, Paderewski, Rubenstein (misspelled), Schubert, Schumann, Tausig, Massenet, Cui; others may be found also.

Letter Box

DEAR JUNIOR ETUDE:

I am writing to tell you about my recital, as I saw a letter about one in March. I will not be ten until July; but last year, at the end of my first year of lessons, my teacher let me give a program, assisted by a singer. I am sending you a clipping about it. I hope to give another one next fall. My teacher gives a five dollar gold piece each June to the pupil who has done the best work during the year, and last year I won it. My average practice was an hour and a half, and so far this year it has been an hour and three quarters. I have played at our Junior Music Club and at church entertainments. I love my music and hope to be a beautiful player some time.

From your friend,
MAUREEN LOOMAN (Age 9),
Ohio.

Letter Box List

Letters have been received from Margaret Lippiatt, Madeline Ford, Jemmarie Beadle, Mildred Verner, Wendell R. Smith, Mary Gabriel, Kathryn Turnbow, Anna Berman, Virginia Peddicord, Ota K. Denney, Elsie Jane Nash, Elizabeth Rogers, Ruth Ellen Smith, Madeline Bell, Myrtle Oates, Margaret H. Brinton, Florence D. Jenner, Gladys Webb, Phebe Vaught, Madeline Coffman, Elynor E. Brookhart, Aletha Harberg, Frances Wamsley, Lois Stillwell, Beulah B. Reed, Celia Kartzinel, Katherine Mead, Alice Gray Gallaher, Vivian Reeves, Dorothy Latas, Jerry Ebel, Mary Lucante, Edna M. Hawkins, Marguerite Bales.

An orchestra, it seems to me,
Is such a wondrous thing.
It fills the hall with music
As the instruments all sing.

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